

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Heeramanek Collection To Be Sold

**American Art Association to Sell
More Than 400 Examples of
The Greatest Periods of Indian
Art on April 4 and 5**

The Heeramanek collection of Asiatic art will be exhibited at the galleries of the American Art Association, 30 East 57th Street, New York, beginning March 30th, for sale April 4th and 5th. This collection, brought to the United States by Nasli M. Heeramanek, is the first of its kind to be offered for sale in New York and comprises approximately four hundred objects of rare artistic and archeological value.

Included in the sale will be sculptures from the II^d century B. C. to the Medieval period. Rajput paintings, Cambodian and Siamese heads in bronze and stone, Persian ceramics and miniatures, Persian and Indian textiles, and a unique collection of Hittite or Cappadocian bronzes, dating from the VIIth century B.C. The Heeramaneks of Bombay have been collecting for the last twenty years and the objects in this collection represent the results of their careful research and discriminating buying. Works of art from the Heeramanek Galleries have been acquired by the leading museums and collectors of Europe and America, including the Metropolitan Museum, New York, the Boston Museum of Fine Arts, the Chicago Art Institute, the Cleveland Museum and the Pennsylvania Museum in Philadelphia.

The collection of Hittite and Cappadocian bronzes which Mr. Heeramanek has assembled is the only complete one of its kind according to such authorities as Prof. M. Rostovtzeff of Yale University, Dr. Alfred Salmons of the Cologne Museum, and Dr. von der Osten of the University of Chicago, who have congratulated him on possessing it. Neither the collection in the Louvre nor that in the British Museum possess as many pieces as this, authorities have declared, and it should find a place in an important museum here. Professor Rostovtzeff said recently. The twenty-two or more pieces comprise horse trappings and chariot furniture. Not only has the collection as a whole great archeological importance, but each piece possesses intrinsic artistic merit.

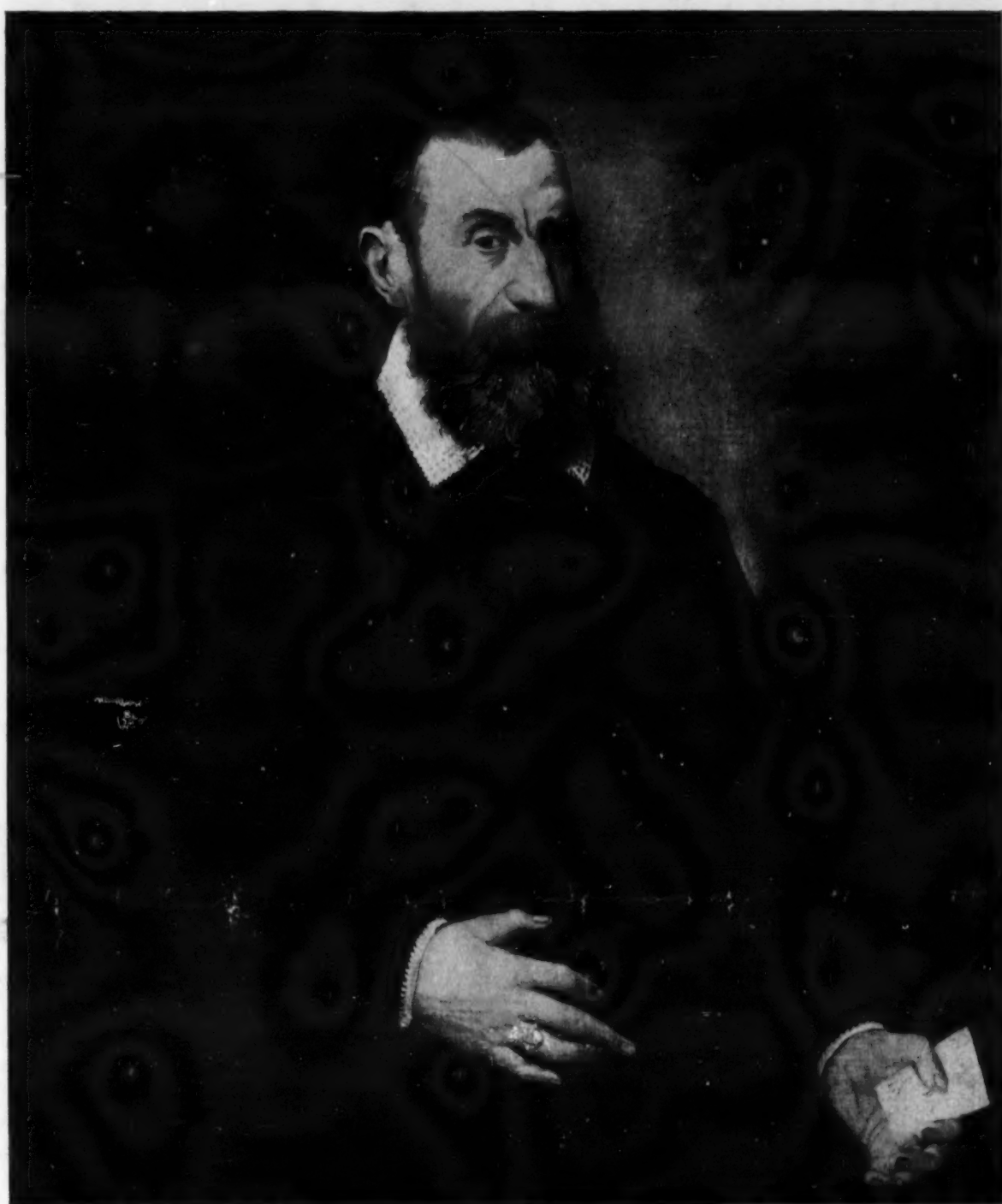
Specimens of the greatest periods of Indian art, especially of the Mathura school, will be included in the sale. Among the most important are the railing pillars representing Yakshinis or dryads, dating about 200 A.D. The most forceful and striking sculpture is that of the monkey hero, Hanuman, in high relief. He is shown in half human and half monkey form.

The white marble fragment of a Hindu Pantheon in the collection is in a fairly perfect state of preservation and is surprisingly complete, revealing the most important gods and goddesses. There is also a rare sculpture of the boar avatar of Vishnu, one of the forms of the Hindu god in which guise he is thought to be raising the earth above the primal waters.

Four great painted brackets of intricate and interlaced carvings, in full relief, from the palace of a Hindu ruler of the XVth century, depict the life of the people in panorama. Human figures, elephants, dogs, and birds are represented in most life-like form. A delicate but rich patina enhances the beauty of the original coloring of the wood.

The masterpieces of Rajput painting form an interesting collection, dating from the XVth to the XVIIth cen-

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"PORTRAIT OF A MAN"

By JACOPO TINTORETTO

Courtesy the Galerie Fleischmann, Munich

TOLEDO ACQUIRES GOTHIC SCULPTURES

TOLEDO.—Two Gothic sculptures have recently come to America for the Toledo Museum of Art. One is a XIIIth century French wood sculpture of the Christ. The other is a XIVth century Spanish Christ on the cross.

The first is a standing figure of almost life size in polychromed wood. The upper part of the drapery is a grayed green while the major portion is of a subdued red falling over the under garment, which is gold. The drapery is conceived in simple masses, and the figure is one of serenity and dignity.

This statue is considered one of the finest works of the Gothic period in America. It is representative of that epoch and country in which the sculpture of the Middle Ages reached its height. From its crude beginnings in the early Romanesque period, the art had developed to a point which makes the XIIIth century the Golden Age of France just as the Vth was the Golden Age of Greece.

In contrast to the formalism of the Romanesque period, the high Gothic shows a brilliant revival of realism. The Savior is no longer the Omnipotent seated upon the throne, but rather the Son of Man performing his mission on earth.

The Toledo Christ has been compared

(Continued on page 3)

National Academy Holds 104th Annual Show

The spring exhibition of the National Academy of Design will be open at 215 West 57th Street until April 7th. For nineteen days the public will be permitted to join the Academicians in admiration of their efforts. The time should be ample.

The mild curiosity with which the distribution of prizes is awaited has already been satisfied and a repetition of the list could serve no useful purpose. With one exception the prize winning pictures are neither better nor worse than the general average and, as in former shows, the jury seems to have been more concerned with an even distribution of pats on the back than with the pictures. The jury for this show has departed somewhat from custom and reveals itself as a gallant and chivalrous company, gaily throwing its mantles in the mud for a lady to trample on. Nothing else can reasonably explain the award of the First Hallgarten Prize to a picture which would cause little astonishment at the Independents.

An apology is due to the Academy. Recently we published a statement to the effect that only at the Independent shows were funny nudes to be found. The

(Continued on page 2)

OLD PLATE IN LONDON SHOW

LONDON.—Recognition of its importance and not lack of enthusiasm prevents the use of superlatives in writing about the loan exhibition of Old English plate in aid of the Royal Northern Hospital at 25, Park-lane, the residence of Sir Philip Sassoon, writes a critic in *The Times* of London. The plain truth of the matter is that this is the finest collection of plate that has ever been got together and that we are not likely to see anything like such a collection again. Within recent memory there have been several important exhibitions of plate: of city plate at the Victoria and Albert Museum; of college plate at Oxford; and of selected examples from various sources in the Domestic Art Exhibition at Devonshire House which closed a week or so ago; but this is a complete representation of the subject that they dealt with sectionally. The sheer mass of metal arranged in four rooms on the first floor exceeds anything that has been seen before, and the glories of workmanship would take days to examine as they deserve.

Going by actual dates the earliest piece in the collection is the "14th Century Silver-Gilt Mounted Drinking Horn" (614), from Corpus Christi, Cambridge, which has been in the possession of the College since 1352, and the latest "A

(Continued on page 3)

Portland Vase To Be Sold At Christies In May

**Famous Roman Glass Vessel,
Lent to British Museum by
Fourth Duke of Portland May
Date from 1st Century**

The celebrated Portland vase, whose sale at Christie's on May 2nd, is occasioning keen excitement in the art world, has an extremely interesting history. It is probable that the vase must be assigned to the 1st century of the Roman Empire, or possibly to the close of the Republic. The manufacture of glass vases and the cutting of cameos was hardly practised at Rome before this time. On the other hand, the specimens from Pompeii prove that this technique had reached its full development long before 69 A.D. The style of the work shows that the Portland vase belongs to an earlier date than the tomb in which it is reputed to have been found, but as it will be seen later that the connection is extremely uncertain, no argument can be based on this alone.

In the year 1582 a marble sarcophagus was discovered in a sepulchral chamber under the Monte del Grano, about two and a half miles from Rome, on the road to Frascati. This sarcophagus, of which there is a cast in the British Museum (Cat. of Sculpture, iii, No. 2715), is now in the Capitoline Museum at Rome (Cat. of Sculpture in Capitol Mus. pp. 77 ff); it is decorated with reliefs relating to the story of Achilles and on the cover are two recumbent figures, of a man and a woman. From the headdress of the latter it is clear that the period is that of the Severi (about A. D. 200), and it was long believed that the tomb was that of Alexander Severus and his mother, Mammaea (235 A. D.). In this sarcophagus, according to a statement hitherto universally accepted, was found the Portland Vase, full of ashes. But it has now been shown that this has no foundation in fact. It rests on two baseless conjectures: (1) that the figures on the lid represent Alexander Severus and Mammaea, (2) that the design on the vase represents the birth of that Emperor. In point of fact, the vase is first mentioned by G. Terzi, *Aedes Barberinæ* (1642), p. 26, who conjectures that it contained the ashes of Alexander Severus. But the first to commit himself to the statement that the vase was found in the sarcophagus was P. Santi Bartoli, *Gli antichi Sepolcri*, 1697, p. xii, and this view was unhesitatingly accepted by later writers. But there is no doubt that the sarcophagus was found in 1582, and Flaminio Vacca, a contemporary writer who records the discovery, says nothing about the vase. (See H. Stuart Jones in *Athenæum*, 27th Feb. 1909, p. 265.)

The vase was the chief ornament of the Barberini Palace at Rome until it was purchased by Sir William Hamilton towards the end of the XVIIIth century. Sir William sold the vase in 1785 to the Duchess of Portland and it was deposited in the British Museum by the fourth Duke of Portland in 1810. The vase was wantonly broken on the 7th of February 1845, by a scene-painter named William Lloyd. A drawing is exhibited in the Gold Ornament Room showing the fragments to which the vase was reduced. At its restoration the bottom of the vase was not replaced, but is now exhibited separately.

A similar but inferior example is the vase found at Pompeii (Overbeck, *Pompeii*, p. 626; Mau, *Pompeii*, p. 409, fig. 241; *Mon delf Inst.*, iii, pl. 5; *Guida del Museo Naz. di Napoli*, p. 397, No. 1842; cf. also *Mus. Borb.*, xi, 28).

The Portland vase is in the form of

(Continued on page 3)

SOROLLA MUSEUM FOR MADRID

MADRID.—The unexpected news that Sorolla's house in Madrid, built by the artist himself and the birthplace of his finest works, is to be given over to the state and preserved as a permanent museum, has caused considerable stir.

It was known that Sorolla had for a long time cherished the idea of making the nation his heir. At his death, his widow decided to fulfil her husband's wishes, but she herself died a few weeks ago, and nothing more was heard of the scheme. It was far from being abandoned, however, but the secret was so well kept that probably no one would have suspected what was going on if an unguarded remark by one of the interested parties had not furnished the clue that led to the discovery of the affair.

The will of Sorolla's widow provided for everything, but petty legal difficulties have stood in the way of its immediate carrying out. The executors are the artists, Mariano Benlliura, Manuel Benedito, José Campua and Pedro Gil. Sorolla's son, Joaquin, will reside in the museum as director for life.

The building, situated in one of the finest quarters of Madrid, is a mansion surrounded by a garden and enclosed within a high wall. It contains three large studios, in one of which Sorolla painted, while he used the other two for showing his paintings. They are now being remodeled by the architect, Señor Florez, who is responsible for the rebuilding of the Madrid Opera House. Otherwise the arrangement of the building is to remain as it was.

All the contents and furnishings are being carefully inventoried. To ensure that everything will be left as it was in Sorolla's lifetime, photographs have been taken in all the rooms, so that the position of even the most insignificant object is definitely fixed. The museum will contain, besides a large number of Sorolla's works, paintings, sketches, studies and drawings, the artist's own collection of antiques. Of outstanding importance among the latter is a fine lot of Hispano-Moresque ware, Talavera and Valencia pottery, and Buen Retiro porcelain.

The sum of 20,000 pesetas has been put at the disposal of the executors to defray the expenses of organization, catalogues, etc., prior to the taking over of the museum by the state. The museum will be under the care of a board of trustees, whose principal duty will be to see that everything is kept unchanged, as the main condition of the deed is that any alteration in the arrangement of the arrangement of the rooms or the exhibits entails inso facto the reversion of the entire collection to the British Museum.

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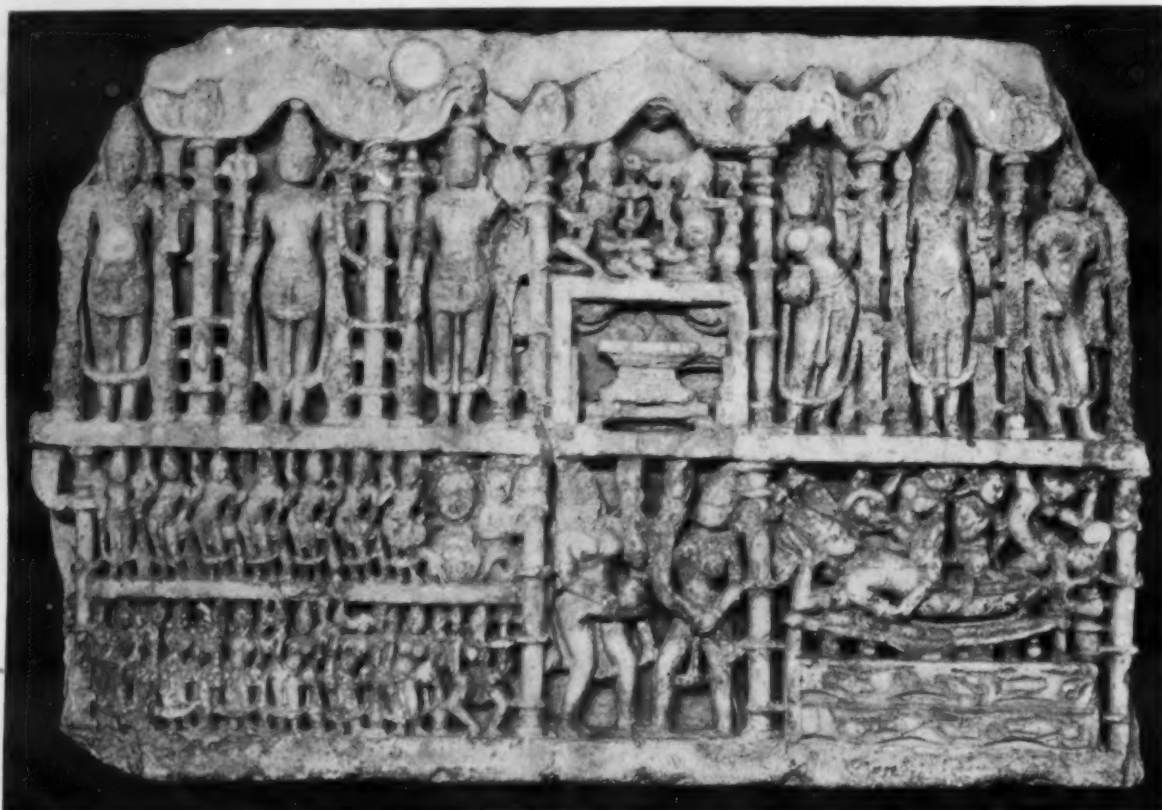
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SECTION OF THE HINDU PANTHEON IN WHITE MARBLE

Found near Mt. Abu. Figures from left to right: Top row, Brahma, Vishnu and Shiva; 2 Ganesha; Lingum; Agni with 2 figures on either side, wives of Agni, Savita and Savadha. Bottom row (Left) double row, (Top) 9 stars or planets, (Bottom) 7 mothers, (Right) Vishnu under the cobra canopy.

In the Heeramanek Collection of Asiatic Art on exhibition at the American Art Galleries
March 30th, for dispersal April 4th and 5th

Heeramanek Collection of Indian Art to Be Sold at Auction

(Continued from page 1)

turies. The Heeramanek paintings are supposedly original designs for mural frescoes. Their coloring suggests that of enamel or stained glass and the style is passionate rather than sentimental. They show scenes from the favorite stories of Krishna Lila and Nayaknaya-bheda.

Moghul art of the XVIIth century is represented by two important portraits, those of the Emperor Jehangir and his famous and beloved wife, Noor Jehan, who figure in the legend of the emerald cup. The famous cup, which Heeramanek brought to America last year, was made for the emperor at the suggestion of his wife, who was seeking a means of curing him of drunkenness. He promised her he would drink from no other and soon tired of constantly refilling the tiny cup. Thus was he cured of his drunkenness to the great relief of his queen and the benefit of his kingdom.

The fine and delicate art of Persia is best shown by a beautiful Shah Abbas brocade with a design of nightingales amid roses on a background of delicate rose and silver. One of the few surviving textiles of this period is in the Victoria and Albert Museum in London.

A few choice specimens of Persian ceramics will be exhibited including examples of the Hamadan-Zendjan and Rhages periods (IXth to XIIIth centuries). These are exceptionally lovely in form and are ornamented with a scroll design of birds and human figures. Glittering harem doors and nuptial mirror cases of polished gold with jewel-like enamel are other interesting features.

Illuminated miniatures from XVth

and XVIth century manuscripts complete the Persian collection. These are illustrations from the poems of Nizami and from the *Kaleila wa amina*, the manuscript from which Aesop's fables were derived.

From Siam and Indo-China come four heads of Buddha, three of stone and one of bronze. These heads are splendid examples of an art which is practically inaccessible to collectors, owing to government policy of prohibiting the export of objects of art and archeology. Two of the heads are from Lopburi, XIth to XIIIth century, and are in purely Khmer style. They are in a sense realistic and convey a powerful sense of human presence.

The bronze head, from Chiang Len in northern Siam, XIth to XIVth century, is a vigorous example of Thai sculpture. Dr. Alfred Salmons, writing of the sculpture of that period in the *International Studio*, has said: "It is splendid in its noble repose and delicate rhythm, manifesting the as yet untouched individualism of the Thai bronze worker." The bronze heads, he further said, are the finest flowering of the Thai genius and differ decidedly from the massive style of Cambodia. Sculpture from this region of Siam has been unknown until lately. The third stone head in the Heeramanek collection also may be an example of Thai sculpture.

Two sumptuous gilt-bronze shrines come from Nepal at the foot of the Himalayas. Both are of the XVIIth century, one representing the figure of Varuna, lord of the ocean and all aquatic animals. The other is of Vasudhara, goddess of abundance, a figure with one head and six arms, wearing all the Bodhisattva ornaments.

ACADEMY HOLDS ANNUAL SHOW

(Continued from page 1)

Academy, from whom we beg forgiveness, has convinced us of serious error. It is possible that the Academic nudes are painted with a greater display of virtuosity than those in the younger organization but it is equally true that they are done with a greater sophistication, an accent on nakedness, which is pleasantly absent in the Independent shows. With barrooms abolished and speakeasies too migratory to go in heavily for art it is difficult to imagine for what market these things have been done.

The Academy has been described, by one of its members, as a group of gentlemen with similar tastes and ideals, who paint. The definition seems accurate in every particular and, as a private organization it may well afford a great deal of pleasure and satisfaction to its members. We believe, however, that however worthy its motives may be the Academy is much too democratic and that its gracious gestures in the spring and fall, opening its doors to the world, may not be properly appreciated. The respect and esteem which Mr. Coolidge won was greatly fostered by the fact that he said almost nothing. The Academy might profit by his example for if the public was refused admission to their exhibitions it could only guess at the marvels within. And no guess could be uncomplimentary.

That the present exhibition is not without some distinction is due to the efforts of one man. Before some of the present exhibitors were born he had won prizes in Academy shows that really represented the best in American painting. It is perhaps only natural that the two pictures by Robert Reid, whose last prize was won in 1898, should be the freshest and most youthful canvases in the ex-

OAKLAND PLANS NEW ART GALLERY

SAN FRANCISCO.—The Oakland Art Gallery will have a home of its own at the edge of Lake Merritt if the plans announced by Mrs. Minna McGauley, municipal chairman of art, are carried out. The present gallery in the Oakland Civic Auditorium has been found to be inadequate and some time ago William H. Clapp, director of the gallery, proposed that it have a building to itself. Recently at a meeting of the Library Board, which has jurisdiction over the art gallery, and the Park Board, which controls the desired site for the new building, it was decided to utilize one of the buildings now at the edge of the lake near Oak Street and to build on it such a structure as would adequately house a municipal gallery. Tentative plans have been drawn and the project is well under way, according to Mrs. McGauley.

In its new quarters, the Oakland Art Gallery proposes to show only traveling exhibitions and group showings of current interest.

BROOKLYN ACQUIRES WATERCOLORS

The Brooklyn Museum is showing a special exhibition of watercolors and drawings that are recent additions to its important watercolor collection. All but three of the works now on special view were purchased from the large watercolor show which closed on February 23rd. The other three pieces are recent gifts to the Museum.

They are hanging in an alcove of Gallery 17 on the third floor of the new wing. The purchases are: "Golden Lilies" by Charles A. Aiken, "Sommer Bros. Stoves and Hardware" by Clarence H. Carter, "Afternoon Light" by J. Frank Copeland, "Red Roofs" by Julius Delbos, "Fog Lifting" by Henry G. Keller, "Native Huts" by Robert Martin, "Charcoal Drawing" by Frank Mura, "Luigetta" by Frank H. Schwarz, "Jungle Stream, Santo Domingo" by Carl Sprinchorn, and "The Cabin—Tennessee" by John Whorf. The gifts are: "Flat Tire" by Anne Goldthwaite, and "Three Nudes" and "Two Nudes," drawings by J. Mortimer Lichtenauer.

hibition. And most of his fellow exhibitors could study these pictures with great profit to themselves and learn from them how a man who knows his job can handle paint.

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London Sees Largest Exhibition of Old English Plate

(Continued from page 1)

George III Tea Tray," dated 1814 (442), lent by the Duke of York, but the general representation is that of the XVth, XVIIth, and XVIIIth centuries. With occasional intrusions for special reasons each century has a room to itself, the bulk of the college plate—of which the major portion comes from Cambridge—being collected together. Thus the styles of workmanship and fluctuations of taste at different periods can be followed conveniently, and it is to be hoped that the study of English craftsmanship for which the exhibition affords an unequalled opportunity may tend to an improvement in contemporary work by suggesting, as the introduction to the catalogue wisely says: "whether the copying of ancient models may not seriously conflict with the natural and historic evolution of taste" so strikingly and consistently illustrated in this collection.

Verbal description of such things does not convey very much, and it will be better here to name a few outstanding examples and leave the visitor to the guidance of the excellent catalogue with its informing account of the historical development of the goldsmith's craft. Undoubtedly many visitors will linger long in the XVth century room, particularly over the case containing the examples from Corpus Christi College. Many of these pieces were presented to the College by Archbishop Parker. The magnificent "Henry VIII Silver-Gilt Rosewater Dish and Ewer" (619) bears his arms, and other fine pieces in the same gift are "An Elizabethan Silver-Gilt Standing Salt" (620), and "An Elizabethan Silver-Gilt Standing Cup and Cover" (622). The workmanship in XVth century plate is of the kind called "curious," with a nice balance of plain and decorated surfaces and the last lingering of Gothic naturalism among Renaissance details. It is in the XVIIth century room that the most astonishing effect of richness is produced, due to the exuberant *repoussé* ornament of the Charles II examples in silver-gilt. The impression is that of a rush of artistic energy with the Restoration. That the work of this period is rather cloying must be allowed, but things have been so arranged that the room amusingly suggests the progress of a well-ordered meal, with one case in particular for clearing the palate. This case is by the window, to the right on entering, and, disregarding all questions of rarity and the qualities in workmanship which excite the expert, we should be inclined to point to it as the artistic centre of the exhibition. The pieces are mostly small, but they are angelically pure in style. But there is something for everybody in the exhibition, and, noting No. 5, in the collection of 15 items lent by the Queen, "A Mary Cup and Cover, Silver-Gilt Mounted Crystal" (78), "A Charles II Silver-Gilt Teapot" (104), "A James II Inkstand" (136), "The 'Wolsey' Henry VII Silver-Gilt Beaker" (223), "A Charles II 'Fire of London' Tankard" (266), "An Edward VI Silver-Gilt Standing Salt" (444), and "A Silver-Gilt XVth century Pax" (602) as pieces to be looked for specially, a Catholic appreciation is to be recommended.

TOLEDO ACQUIRES GOTHIC SCULPTURES

(Continued from page 1)

to the Beau Dieu of Amiens cathedral, frequently considered the finest of all Gothic sculptures. It is, indeed, probably the work of the same school. It is, however, more gentle, more compassionate, and perhaps even more human. The combed beard and undulating hair are typical of the French feeling for grace and beauty.

The Spanish Christ on the Cross is a more austere work. The polychromed figure of Christ, fully clothed and crowned, is attached to a flat cross. The lines of the drapery, a rich brocade, are all vertical, emphasizing the severity of the conception. The face, too, is elongated, adding another note of gravity. Although the Gothic art of Spain had its roots in that of France, this work would seem from its conception and execution to be typical of the Spanish genius. It is said to have come from the church of San Julian de Loria in Andorra, and is probably a work of the XIVth century, though its severe simplicity might argue an earlier date.

Both of these new acquisitions of the Toledo Museum have been made possible by the bequest of its founder, Ed-



CAPPADOCIAN BRONZE, VIITH CENTURY B. C.

Included in the sale of the Heeramanek Collection at the American Art Association on April 4th and 5th

ward Drummond Libbey. The museum, according to Blake-More Godwin, Director, is especially interested at the present time in the development of its collection of French Gothic art. This group had its inception only a few years ago with the opening of the completed

building, in which a magnificent Gothic Hall was provided for the reception of such objects of high quality as it might be able to secure. Since that time it has grown rapidly, now including sculptures in stone and wood, paintings, stained glass, and a tapestry.

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edged scholarship, his great merits in the field of historical art research, make him a most worth successor to the great deceased. Dr. Friedländer's extraordinary capacities make it certain that he will continue the successful work of his famous predecessor, and the Berlin museums under his management are sure to proceed with the happy development of the last decades.

To succeed Dr. Friedländer in the post of director of the print room, Professor Dr. Elfried Bock, assistant curator at the print room, has been proposed. He is the author of several excellent books on the subject of graphic art and an acknowledged authority in the field of old prints.

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Famous Portland Vase Will Be Sold at Christie's in May

(Continued from page 1)

an amphora, about 10 in. (25 cm.) high. The material is glass of an intensely deep blue, which is decorated with figures in relief composed of glass of an opaque white.

The handles of the vase, which are twisted in cable form, terminate in masks of Pan, his horns encircling the base of each handle; they divide the figures round the body of the vase into two groups, each relating to the story of Peleus and Thetis.

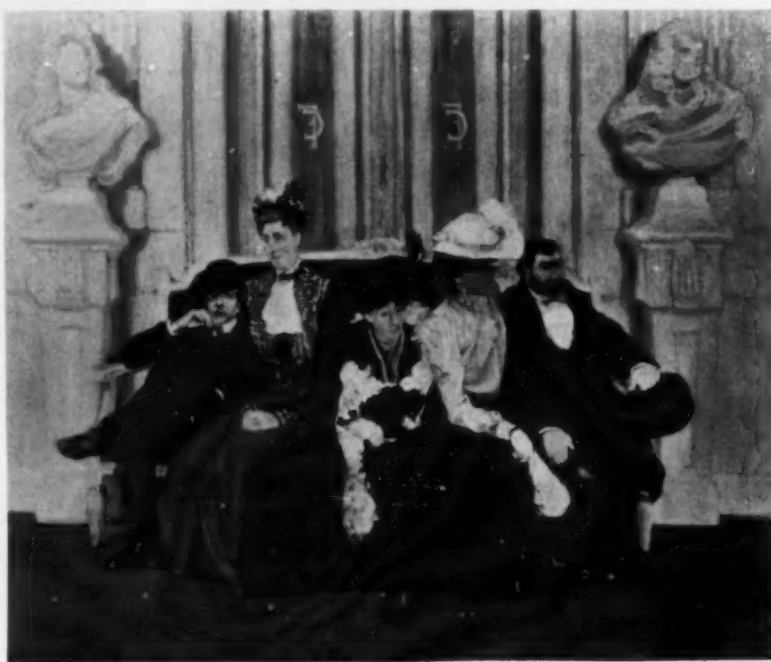
A detailed description of the decorations follows:

(1) Peleus wooing Thetis: Thetis is represented seated on a low pile of rocks, with hair falling in curls, and drapery falling over her legs. Her hand is placed in an affectionate manner on the back of a sea monster in the form of a dog-headed serpent who rests at her side. She stretches out her right hand towards Peleus, who approaches somewhat timidly from the left, placing his left hand on her arm, and holding a piece of dra-

pery in his right. Eros flies before him with a torch in one hand, a bow in the other, leading him on. Poseidon stands to the right, in characteristic pose, with one foot raised on a rock, his right arm resting on his thigh, watching the scene. In the background are a fig tree, an olive tree and a portion of a Doric building, with two columns supporting entablature.

(2) Thetis reclines sleeping on a pile of rocks, draped only about her lower limbs. She holds a torch in her left hand; in the background is a fig tree, and at her feet an overturned altar. On the right is another woman, perhaps Aphrodite, seated on a pile of rocks, lightly draped and holding a sceptre. On the left is a man, perhaps Peleus, nearly nude. From his position on the rocks he watches the sleeping Thetis and is himself watched by the woman on the right. Behind him is a column.

(3) On the bottom of the vase is a youthful bust with a Phrygian cap, thick sleeved jerkin and chalmys fastened with a stud at the throat, apparently intended to represent Paris. In the field is a fig tree. (Compare the figure of Paris in a relief formerly in the Villa Ludovisi.



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now in the Museo delle Terme at Rome: *Mon dell' Inst.*, iii, pl. 29; Helbig-Reisch, *Fuhrer*, ii, No. 1321).

The subjects were for a long time considered to be of doubtful interpretation, but it seems indisputable that the first scene represents a lover courting a being connected with the sea, and no legend is known to which the scene is more appropriate than that of Peleus and Thetis.

The main difficulty in this interpretation is that according to the usual scheme Peleus is represented as wrestling violently with Thetis, and attacked at the same time by the animals into which she transformed herself. In the present instance a more peaceful version of the legend seems to be represented, and the sea monster may be a reminiscence or suggestion of the conventional scheme. Such a form of the legend is not inconsistent with the words of Catullus (*Carm.*, 64, 19) and is distinctly implied in the account of Philostratus (*Heracles*, 20, 1; cf. *Class. Museum*, vi, p. 264). It may also be pointed out that the variation is wholly consistent with the tendency of later art to tone down the conventional schemes of earlier art such as that of the black-figured and earlier red-figured vases, with a view to picturesque grouping of figures and effective composition avoiding violent action. The transition is well seen in the IVth century vase from Rhodes with this subject (*Brit. Mus.* E424), as compared on the one hand with the Peithinos kylix in Berlin (*Cat.* 2279) and on the other with the present version. (See on the subject generally, Graef in *Jahrbuch*, i, pp. 201 ff., and Roscher, *Lexikon*, s.vv. Peleus, Thetis.)

With reference to the second group, if it is regarded as independent of the other, no satisfactory explanation of the subject has yet been offered. But if the same figures are repeated on each side, as seems probable, the scene represented must be some unrecorded incident in the courtship of Peleus and Thetis. If this

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Mr. Gerrity is opening a gallery for M. Knoedler & Company at 622 South Michigan Avenue, Chicago.

Among the pictures at the opening exhibition are Gainsborough's "Miss Clarges," Frans Hals' "The Jolly Toper" and Millet's "Les Tireurs de Varch." There is also an exhibition of prints at the gallery at the same time.

interpretation is correct, it seems best to suppose that the group represents a later incident than the other, and that Peleus is watching his sleeping bride in the presence of Aphrodite (who forms a pendant to the Poseidon of the other group). The pose of the latter is suggestive of a local personification, but such characters are usually made more subordinate to the main personages.

As regards technical methods employed, the vase of blue glass was first made, and was then covered with a layer of white glass. The handles of blue glass were then added, the base of each handle resting on the layer of white. The next process was to carve the white layer in the manner of a cameo. In the spaces between the reliefs the whole of the white layer and a part also of the blue layer were removed. Thus in certain places, as for example, above the Eros, portions of the design are seen in relief in blue.

These carved works in glass, of which few specimens survive, were known to the ancients as *torenmata vitri*. Martial says (xiv, 94):

Nos sumus audacis plebia toremata vitri
Nostra nec ardenti gemma fertur aqua.

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American Dealers Association to Hold Exhibition

The third annual exhibition of the American Art Dealers Association will open at the Anderson Galleries on March 25th. The exhibition will consist of paintings and sculpture selected from the stock of the dealer members of the Association. Art of all periods and nationalities will be represented, although the majority of the work will be American. Many of the paintings will be shown to the public for the first time in this exhibition and others will be well known works which have recently been acquired by the galleries.

The Kraushaar Gallery will exhibit for the first time "Interior at Nice," by Matisse, acquired by Mr. Kraushaar last September and never before exhibited anywhere. The same gallery will also include in the exhibition a Cezanne watercolor which the American art public has never before seen. Two fine portraits by Henry Inman will be placed on exhibition by the Newhouse Galleries. The Ferargil Gallery will show a rare painting by Arthur B. Davies, and the Milch Galleries an unusual landscape by Frank Duveneck.

Among the American artists to be represented are: Horatio Walker, George Luks, William Chase, John LeFarge, George Inness, William Glackens, Guy Pene du Bois, Wheeler Williams, Maurice Fromkes, Arthur B. Davies, Charles H. Davis, Glenn Coleman, Gerald Leake, Luigi Lucioni, Maurice Prendergast, James McN. Whistler, R. Sloan Bredin, John H. Twachtman, Emil Carlsen, Frank Duveneck, M. Elizabeth Price, Lauren Ford, Robert Spencer, J. Alden Weir, Theodore Robertson, Ernest Lawson, John Sloan, Gifford Beal, Henry Schnakenberg, John Singer Sargent, Henry Inman, Edward W. Redfield.

Among the foreign artists will be: Odilon Redon, Henry Matisse, André Derain, André Dunoyer de Segonzac, Honoré Daumier, Hugues de Beaumont, Eugene Isabey, Adolphe Bougereau, and Marie Laurencin.

The art dealers organization was known from its inception in 1925 until last November as the Associated Dealers in American Paintings. Its title was changed to the American Art Dealers Association by popular vote of its members in order to include all branches of the fine arts in America. Its membership includes the following art galleries: Macbeth Gallery, Ferargil Gallery, Kraushaar Gallery, Newhouse Gallery, E. & A. Milch, Inc., M. Knoedler & Company, Kennedy & Company, John Levy Galleries, Schwartz Galleries, the Ainslie Galleries, Findlay Galleries of Kansas City, John Hanna and Hanna-Thomson Galleries of Detroit, M. O'Brien & Son of Chicago, J. J. Gillespie & Company of Pittsburgh, Noonan-Kocian Company of St. Louis, Casson Galleries of Boston, Keppel & Company, Kleemann-Thorman of New York, S. & G. Gump of San Francisco, and Tilden-Thurber Company of Providence.

Mr. Thomas Gerrity of M. Knoedler & Company is president, Mr. O. M. Torrington of Kennedy & Company, vice President, Mr. Frederic N. Price of Ferargil Galleries, treasurer, Mr. R. G. McIntyre of the Macbeth Galleries, secretary, and W. M. Grant of the Anderson Galleries, executive secretary.

The exhibition will open with a private view on Tuesday, March 26th, and will continue until April 13th.

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W. R. Valentiner Pleads for More Loan Exhibitions in the U. S.

By W. R. VALENTINER

In The American Magazine of Art

In Europe, almost since the first development of the railroad and transportation facilities (the middle of the XIXth century) exhibitions of old masters have been held which have proved to be of great importance in the development of the study of art history. England in particular, after the great success of the Manchester Exhibition of Old Masters, in 1857, recognized the value of these exhibitions in the interest of science and art education. Within the last thirty or forty years, with the development of connoisseurship in England to a high degree, hardly a year has passed in which an exhibition of this kind has not been held either in the Grafton Galleries or the Burlington Club. We need only to look at the pedigree of masterpieces from English collections, of which so many now have passed into American possession, to realize that most of these have become known and famous, to scholars as well as to the public, through these exhibitions.

New masterpieces are always brought to light through these exhibitions, and they prove in many other ways to be stimulating. They reveal the development of some of the great masters, help to decide the question of genuineness, and last but not least show the difference in quality among the different works of the same master—a point especially important to the best American collectors, who have always excelled in the endeavor to give quality the precedence over quantity.

In a word, it cannot be denied that these exhibitions of old masters have proved and are proving to be of the greatest value in the development of art science and in the education of the collector and lovers of art in general. I believe that the importance of this fact has not yet been recognized sufficiently by the museums of this country; otherwise more would have been done in this respect and a greater interest in assembling such exhibitions would have been shown. The leadership would not have been left, as it has been in several instances, to the New York dealers, and the obstacles in arranging such exhibitions would be less difficult to overcome. I want to make a plea for initiative on the part of museums in assembling important loan exhibitions of old masters and art objects of early periods, of the same liveliness as is displayed in arranging modern exhibitions.

It is not sufficient that a beginning has been made. Of the type of exhibition which we find in England and other European countries almost every year, the Metropolitan Museum has held three within the last twenty years: the Hudson Fulton Exhibition in 1909 (Dutch masters of the XVIIth century), the Fiftieth Anniversary Exhibition, and at the beginning of this year the Spanish exhibition from Greco to Goya. Among the other museums, the Detroit Art Institute has been, so far as I know, the only one which attempts to keep up with the European museums. During the last four years we have held six exhibitions of old masters, among which four have been of the kind that are the most valuable for scientific purposes: I mean exhibitions representing works of art of one epoch, of one country or of one individual artist of outstanding importance.

The two other exhibitions were: one showing acquisitions of old masters by private collectors of Detroit, and the second a mixed exhibition of old and modern masters on the occasion of the opening of the new building. There have been several exhibitions of this type in the different museums of the United States: at the opening of the buildings in Toledo and Cleveland, and lately in St. Louis where a fine exhibition of the new acquisitions by collectors in this city was held. Although these types of exhibitions are excellent for the purpose of education and enjoyment, they have not quite the value for comparative study as the other kind.

Apart from this, what has been accomplished in this country in regard to exhibitions of old masters of special value for scientific study has been done by such New York firms as Duveen Brothers, Knoedler and Company, Wildenstein and Company, and others. Duveen Brothers held an extraordinarily fine exhibition of early Italian masters in 1924; the Kleinberger Galleries had an exhibition of similar works in 1916, and one of French Primitives in 1927; Thomas Agnew and Sons showed Venetian Masters in 1927, and so on.

Among the difficulties in arranging

loan exhibitions of old masters are to be reckoned the prejudices against such exhibitions on account of the transportation of great art works from one place to another, prejudices which also existed in Europe at the beginning of the movement, but which have been more and more overcome in recent years. If one dared to transport masterpieces of considerable size to the Manchester exhibition in 1857, when the means of transportation were still greatly limited, there is little cause for fear in our day when masterpieces by Rembrandt, Titian and others, from the art market, are almost constantly crossing the ocean. Works of art are living organisms; they look different in different light and in different surroundings. This is why they should once in a while be given a chance to change their place, so that other sides of their character may be revealed.

When I helped gather the Dutch paintings for the Hudson Fulton Exhibition in New York, Mrs. Gardner refused to send her Vermeer. There were seven Vermeers in American collections at that time, and Mrs. Gardner's was the only one which could not be shown. At the present time it would not be easier, but even more difficult, to show the works by this master which are in this country, in an exhibit. For in some of the collections which have become public there is a rule, or even a law formed by the will of the late owner, not to let any picture leave the museum; as, for instance, in the Frick collection, although Mr. Frick during his lifetime did not mind having his whole collection moved from New York in the summer in a special car to his country home near Boston. Therefore, if one would like to assemble the Vermeers in this country, not only the one of Mrs. Gardner, but also the two in the Frick collection and possibly the one in the Altman collection could not be obtained. The wish expressed in the *Burlington Magazine* "that in the year 1932 a ter-centenary exhibition of Vermeer's work may be arranged and that it will lead to the correct solution of interesting problems connected with Vermeer's sublime art" would be impossible of fulfillment.

To have one master exhibitions, such as the one of Titian held in Detroit in February of this year, helps greatly to clear up questions in regard to the development of such an artist, as well as the authenticity of works attributed to him. If one has the opportunity of seeing twenty or more works by the same artist together in one room, it is possible

even for the non-specialist to recognize if any of the paintings shown do not fit in with the series of authenticated works. On the other hand, such exhibitions may help to a definite establishment of the authenticity of the picture in the interest of the private collector. I do not doubt that if it had been possible to have on exhibition the portrait of a young man from the Sir Hugh Lane collection, now in the Frick Gallery, the question of its authenticity which has been raised by one of the special scholars on Titian would have been settled once and for all in its favor.

Fortunately there are enough of the great private collectors in this country who do not mind parting with one or another of their treasures for a short time, in the interest of general enjoyment and of science. I even find that private collectors are more willing to lend such works of art to special exhibitions than are museums. And the reasons for this are obvious. The private owner naturally has a certain pride in showing his treasures publicly, and besides, in this country especially, he feels a certain duty toward the public in letting them share his pleasures. On the other hand, museums are less inclined to lend out art works, especially masterpieces since they form the greatest attractions of such museums. From an advertising point of view it would be obviously better to be represented in a great exhibition by a masterpiece, and not by a poor picture. Is it after all such a great affair if, let us take the Metropolitan Museum for example, one of the thirty paintings in the Altman collection were missing for three weeks? If the Louvre, the Berlin Museum, the London National Gallery, occasionally lend paintings for special loan exhibitions, there is no reason why the American museums should not do the same, all the more since the shipping facilities are perhaps even more secure here than on the other side.

All these difficulties will be overcome when a more active interest in exhibitions of old masters is taken by the museums in this country. In Europe the whole museum world stirs with interest when one of these old master exhibitions is in sight. Over there it is regarded as a duty of every well-known museum director to visit such an exhibition. I was not a little disappointed in this respect when we held the first exhibition of this kind in Detroit. The public had been greatly interested in it and so were several museum directors and scholars from Europe; but from over here only a few colleagues were represented among the visitors and the scientific outcome of these exhibitions was very meager, although we had plenty of publicity. And

(Continued on page 6)

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VALENTINER PLEADS FOR LOAN SHOWS

(Continued from page 5)

yet, travelling here is a comparatively easier matter than in Europe.

In conclusion, I want to say a word regarding the question of whether art works belonging to dealers should be included in such exhibitions. The Metropolitan Museum has not been in favor of it, while I regard it as an unnecessary restriction to exclude dealers as exhibitors, if such exhibitors are arranged in a systematic and scientific manner, considering only the quality of the art works regardless of the name of the owner. To exclude art works which are in the market has a double disadvantage. In the first place the American market is at present so rich in excellent art works that it means losing some of the best examples for the exhibitions if one does not make use of the help of the dealers. In the second place, I have found it most stimulating to the col-

Exhibition and New Acquisitions At the Metropolitan Museum

In response to general interest aroused by the Metropolitan Museum's current exhibition of American industrial art, the museum has announced that the show will not end this month, as scheduled, but will continue until September 2nd, reports *The New York Times*.

This is the eleventh in the museum's series of exhibitions of American industrial art, and it consists of a series of rooms designed and furnished in the modern manner. During its first three weeks the exhibition was attended by approximately 60,000 people, and visitors

lectors in town to show within the exhibited art works a number which can possibly be acquired either by them or with their help, for the museum. It is quite obvious that an exhibition of great masterpieces excites the desire of possession in those who are able to build up a collection.

still come in large numbers. The largest attendance at the main building of the Museum on a single day in the history of the Metropolitan occurred on Sunday, March 3rd, when 18,444 persons were registered between 1 and 6 P. M.

Concurrently with this exhibition, the Museum is holding two special loan exhibitions. One is an exhibition of costumes and textiles, chiefly of the XVIIIth century, lent by Mrs. Philip Lehman, who acquired them recently in Paris from the Saint-Albin-Jubinal-George Duruy collection.

The exhibit, consisting of ecclesiastical vestments, costumes and textile fabrics, numbers 262 pieces, including among other things, gloves dating from the XVth to the XIXth century.

Three of the choicest pieces in the collection are a small bag of Elizabethan embroidery, said to have been made by

Mary Stuart, and two exceptionally fine beaded bags.

The Metropolitan is also showing a special exhibition of Japanese prints, the fourth one based on prints lent by Louis V. Ledoux. This show consists only of prints of actors. Among the artists represented are Toshusai Sharaku and Katsukawa Shunsho.

Several important acquisitions are also announced by the Museum, outstanding among which is a pair of Greek satyr vases, each in the form of a squatting satyr with one arm placed around a funnel-shaped vase by his side. Each satyr wears a panther's skin draped loosely over his back. The vases are of a new type—nothing like them being known to the Museum. One of the vases was in a bad state of preservation but has been restored. They are thought to date from about the end of the Vth century B.C.

The Museum also has acquired by purchase at the recent Marcell de Nemes sale in Amsterdam a painting by Lucas Cranach depicting "The Judgment of Paris." Clear traces remain of the winged and crowned serpent which served as the signature of the Cranach workshop. From the style of painting the date has been estimated as 1527.

The splendor of the Chinese court under the Manchu regime is reflected in a ceremonial robe recently presented to the Museum by Mrs. William H. Bliss—a costume of great elegance attributed to the wardrobe of an emperor who lived in the Ch'ing dynasty (1644-1711), possibly that of Ch'ien Lung (1736-1796).

The fabric is a tapestry weave of the finest quality, and the color scheme and symbols those demanded by the specifications recorded in the ancient official regulations of the Ch'ing dynasty. In this work it is stipulated that the emperor's sacrificial robe shall be of bright yellow, the collar and sleeves of slate blue; that it shall have nine gold dragons and twelve ornaments interspersed with five-colored clouds. All these details appear in the present coat, properly placed.

Among other recent acquisitions is a lustrated plate by William de Morgan, illustrating his use of marine forms in a conventionalized and symbolic manner. The gift was made anonymously.

Because of the continuation of the exhibition of American industrial art the Museum has announced the indefinite postponement of its exhibition of Persian art, originally planned to be held late this spring.



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Tiepolo Madonna and Child Is Given to the Detroit Institute

By WALTER HEIL

In the *Bulletin of the Detroit Institute of Arts* DETROIT.—Tiepolo, the last great Italian painter and the most brilliant representative of Venetian art during the phase of its vanishing glory in the XVIIIth century, has been represented thus far in the Detroit Museum by only one—to be sure, very magnificent—work: the large painting acquired several years ago, of "Alexander the Great and the Women of Darius."

Through the generosity of Mr. and Mrs. Charles T. Fisher there has now been added to the collection another canvas by the master, equally important in its artistic merits though entirely different in character. It is a charming and touching representation of the Madonna, who, anxious and sorrowful, bitterly conscious of the fate that is awaiting Him, holds close her baby, who, sweet and innocent, gazes at the world with his large blue eyes. Only an artist with the nobility and boundless imagination of a Tiepolo could conceive this unusual and amazingly modern variation of the eternal theme.

There can be, indeed, no doubt that Tiepolo is the author of the picture, although like many other of the master's creations, it bears no signature. Likewise it is beyond doubt that we have here an original composition, complete in itself and not a fragment of a larger one; a fact which is most obviously proved by the premeditated arrangement of the two heads, by the whole linear and coloristic construction of the group within the given space. More difficult is the problem

of placing the picture chronologically within the *oeuvre* of the master.

Tiepolo, notwithstanding his immense creative genius, is a *virtuoso*; he is a child of the XVIIIth century, of the Rococo,—so far as that conception can be applied to Italian art,—of the stylistic period, the very idea of which was decoration. He is, like Boucher and other contemporaries, essentially a decorator, although, to be sure, a decorator of the highest rank, certainly the most important one of his century and perhaps the most ingenious of all times. The working mainly in a decorative sense, however (as is shown by many other examples), favors the development of a certain "manner," of virtuosity, especially in the case of an artist who like Tiepolo began his artistic career at an unusually early age. Tiepolo's style, in fact, during his mature period, changes so little that the dating of his works which are without signature or documentary evidence meets with considerable difficulty. Still, in the case of our Madonna, it is certain that the painting belongs to the master's early period. The "handwriting" has not as yet the firmness and the sure certainty, that inimitable character of his maturity. The comparatively loose and hatching technique is reminiscent of Sebastiano Ricci, while the heavy and darkly glowing colors, together with the pronounced *chiaroscuro*, betray the influence of Piazzetta.

Works by the young Tiepolo in Venice such as "The Sacrifice of Abraham" (c. 1720) in the Chiesa dell' Ospedaleto, the somewhat later "Nativity" in the sacristy of S. Marco, or the altarpiece, "St. Anne Teaching little Mary to Read," in Santa Maria della Consolazione, for which a date before 1733 is certain, offer the best analogies for dating the Detroit picture, which might have been executed around 1730.

NEW ACCESSIONS OF BROOKLYN MUSEUM

At the most recent meeting of the Board of Trustees of the Brooklyn Museum several new accessions were voted on and accepted. The list is as follows:

A collection of antiquities: amphora, Etruscan, Vth century B.C.; amphora, Greek, Vth century B.C.; copy of Tyrannicide of Harmodias, marble, VIth century B.C.; head of Athena, marble, late IVth century B.C.; head of Aphrodite, marble, IVth century B.C.; head of a Roman, marble, presented by Miss Bianca Olcott, in memory of Prof. George N. Olcott, George M. Olcott and Charles M. Olcott.

Other accessions are an oil painting, "Dog," by Abbott H. Thayer, presented by Mrs. John White Chadwick; ten yards of red damask, presented by Mrs. Luke Vincent Lockwood; a strip of brocade, Venetian, XVIIth century, presented by Mr. Kenneth Frazier; a printed cotton dress, circa 1850; a printed cotton dress skirt, circa 1850 and a flowered ribbon sash, presented by Miss Edith D. Brower; a child's dress of Valenciennes lace and embroidery, worn circa 1890, presented by Mrs. Leonard E. Obrig; a silk dress for a little girl, made in Paris, circa 1870, presented by Mrs. V. D. Prentiss Lingan; a boy's velvet suit, circa 1850, presented by Mr. Rowland M. Beardsley; a cap of old Brussels point lace, acquired by purchase; a print of Kings County Penitentiary, presented by Mr. Carleton Wandel; a collection of Japanese and Indian Objects from the collection of the late Mr. Howard E. Raymond, presented by Mr. Raymond's family; a book, *Japans: A Record in Colours* by Mortimer Menpes, presented by Mr. Paul E. Vernon; a book, *The American Painter, W. H. Singer, Jr., and His Position in the World of Art*, reviews selected by J. Seidenburg, presented by Mr. Alfred W. Jenkins.

Newark Museum Shows Modern Design in Many Metals

Modern design and new uses of familiar and unfamiliar metals by American artists are demonstrated in the exhibit of Modern American Design which opened March 19th at the Newark Museum. Chromo-nickel, monel, chromium, aluminum, iron, silver, gold and viscoloid, bakelite, vitrolite and formica are some of the materials used by modern designers. The objects displayed are for the most part house furnishings of one kind or another.

Many daring novelties in the use of metal are shown in the Museum exhibition. Lee Simonson's grand piano, with intricate metal supports replacing wooden piano legs is one of the most conspicuous innovations. The manufacturers call this instrument, designed by the editor of *Creative Art*, the Grand Piano Modernique. "The Death of a Simile" is the designer's name for his creation. Ingenious moldings and a series of setbacks suggesting sky-scraper architecture are features of this first grand piano to 'go modern'.

Several lamps by Egmont Arens show an inspiration from machine design in name and structure. "Pipe Organ," "Pleating Roller," and "Cogwheels," three of them are named. "Cogwheels" has a base of black viscoloid, and is decorated with a pattern plainly derived from the mechanical device it is named after.

More than a hundred objects by about thirty artists are displayed. Metal chairs and tables, screens, mirrors, wall-brackets, gates, door, hat racks, and chandeliers are some of the larger works of art and industry placed on view by the Museum. Tableware in silver and silver plate and monel metal is on view. A faucet drain-pull in satin finish chromium plate is one of the objects shown. It was designed

by one of the well known 'masters' of modern American design.

The following contributions are listed in the metal show: the General Bronze Corporation and Ely Jacques Kahn, bronze elevator door; Hardman, Peck & Company and Lee Simonson, grand piano; Ilonka Karasz, silver tea service and candlesticks; William Salmon, three mirrors; Peter Mueller-Munk, three silver dishes and other objects in silverware; Winold Reiss, fire screen of iron chromo-nickel, executed by E. Fechner & Company; Countess Anna Montgelas, wall-brackets and flower bouquets in vases of painted metal; American Designers' Gallery, dishes in monel metal by Herman Rosse and Faucet drain pull by Henry Varnum Poor; George Biddle, fighting cocks in brass; G. Rohde, wood and metal arm chair, black wood and metal smoking stand, square table with metal supports, mirror and curtain fixture; Alexander Archipenko, mask entitled "Past"; Nessen Studio, Inc., bench, chairs, table, bowls and other objects designed by Walter von Nessen; Downtown Gallery, bridge lamp and fire-screen by Hunt Diederich, duck by Robert Laurent, standing figures by R. Nakian; William Zorach, door knocker, ash tray and book ends by Annette Rosenshine; figure by George Biddle, and cat by Duncan Ferguson; William E. Lescaze, arm chair, brass containers, and ash trays; L. Bamberger & Company, silverware by Peter Mueller-Munk; Friedman Silver Company, table silver; Frankl Galleries, metal table with electric lighting arrangement; Vincent Primavera, coat and hat racks and metal wall ornament; Donald Deskey, metal tables and stands with lamps; Jules Bouy, easel, table, chair, book ends; and mannequin; Kantack & Company, gates of wrought iron, chandelier, and display fixtures; Egmont Arens, lamps.

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New York

A Tile Relief of a Bodhisattva Recently Acquired by Pennsylvania

By HORACE H. F. JAYNE
In *The Pennsylvania Museum Bulletin*
PHILADELPHIA.—One of the last marks of the generosity of the late Charles H. Ludington to the Pennsylvania Museum was to make possible the acquisition of an important early example of Buddhist sculpture in the form of a tile relief representing the standing figure of a Bodhisattva. Although it presents many joyously puzzling problems of date and provenance, yet it is intrinsically a thing of great beauty that must have a general and constant appeal to all who respond to the primitive expression in art. And if we here question somewhat deeply its proper attribution and, for the purpose, marshal rather dull archaeological details, we are not overlooking in the process the innate beauty of the piece itself. We can only plead as excuse for the following paragraphs, the need of bringing forward, whenever possible, all evidence, and of sifting all documents that may remotely assist in airing vexed problems in the history of Buddhist art and perhaps in bringing them nearer solution.

The figure of the Bodhisattva is carved upon the faces of five superimposed hollow gray tiles, the topmost tile being rounded at its upper edge; the deity, with a complicated headdress, richly jeweled chains, a skirt tight at the waist but falling in full folds about the feet, and long scarves, stands upon a lotus pedestal which in turn rests upon an indicated square stand. A shaped aureole is shown as if behind the figure, merging into a pointed halo behind the head. The surface of the whole relief was covered originally with a thin layer of white slip upon which various details were picked out in bright pigment colors. The tiles show plain indications of long burial and for the most part the coloring is clean gone, save for flecks and small patches in certain places which enable us to build up a fairly accurate conception of its former appearance. Thus, we gather that the scarves and the hair were of bright blue, the jewelry, the lotus blossom and the Bodhisattva's lips of red, while the aureole and halo, as well as the square stand have now a dull madder hue which suggests a basis for leafgold, or even the darkening of some golden pigment. Our growing knowledge of the bright pigments invariably used by the early Chinese sculptors assists us in recreating a picture of this relief, brilliant in its original colors.

As to the rendering, there are, in a sense, two modes of expression employed: the figure is a combination of low relief sculpture and pure delineation, for, with the exception of the head and neck, the tip of the lotus blossom that protrudes above the right shoulder, and

the toes, all of which are more or less smoothly modeled in low relief, the artist was content to remain chiefly a draughtsman, to decorate with even, flowing lines the flat, unmodeled surface. The difficulties attendant upon the execution of low relief sculpture are many, with all the varying troubles of foreshortening and necessary distortion, and perhaps a realization of these difficulties dictated the combined models of rendering. The result was, nevertheless, peculiarly happy. Crude as the expression may seem in certain aspects—and especially so if set beside the sophisticated work of later periods—there is a surety of touch throughout the composition, a feeling for good proportion and graceful pose that prove the sculptor's appreciation of his idea and his material. Its primary appeal will always be the grace of the figure itself, with its slim boyish contours, but the smile that is half perceptible, half suggested, the delicacy of the jewel-work, the soft handling of the draperies, these are secondary considerations that much augment its charm.

From an historical standpoint this relief becomes particularly interesting when an attempt is made to fit it into our fragmentary knowledge of the development of Buddhist art in the Far East. It is a discussion that must inevitably take two courses: attempting to determine date and provenance, first, by stylistic comparison with known and dated works and, second, by a study of material and technique. In the present case either course is hindered by the fact that nothing precisely similar exists either in style or in material to which we may refer for an absolute date. Several Chinese tile compositions are known, however, which in technique, at least, are not far removed from the Museum's relief: an arched doorway in the Royal Ontario Museum of Archaeology; a curved spandrel, figuring a caparisoned prancing horse, in the collections of the Detroit Institute of Art; a shaped composition in the Honolulu Museum and a series of five tiles representing two horses at play, lately in the possession of a Peking dealer. In many respects these pieces all suggest the Museum's relief. Each is built up of a number of separate bricks, each is treated by a combination of modeled areas and a larger proportion of detail executed in pure delineation; each, too, was apparently originally covered with white slip and over this enriched with colored pigments. The backs of the Toronto tiles are bare, while those of the Museum's relief are covered with a continuous basket-work of raised lines crossing each other to form small lozenges, as were the backs of those in Peking; information is not at hand with regard to the backs of the Detroit tiles or of those in Honolulu.

In spite of minor technical variations, however, these, with their many corresponding features, can safely be considered as belonging to one period, although the provenance may not be exactly the same. Further, in every one the fine gray clay, the white slip and the pigment colors suggest a close technical connection with those Chinese tomb figures which are usually referred to the pre-T'ang period. These figures form a peculiarly unified group, and even though our present knowledge fails to

furnish an absolute date for their manufacture, there is much to recommend assigning them to that era between Han and T'ang, known as the period of the Six Dynasties. Among these tomb figures, executed in this gray clay with or without the slip and colored pigments, many show the typical facial conformation—primitive smile, wedged-shaped nose, peculiarly arched brows—so characteristic of dated Buddhist stone sculpture of this same epoch. With the establishment of the T'ang dynasty, not only did greater sophistication in sculptural treatment find its reflection in the tomb figures, with a loss of their primitive characteristics, but seemingly the pre-T'ang gray clay was almost completely abandoned for clays ranging from almost pure white through various shades of yellow to bright orange. The close technical alliance of the Museum's tile, and of the other four reliefs like it, to the tomb figurines of the Six Dynasties goes far towards establishing for them a pre-T'ang date.

The years between Han and T'ang, however, number four centuries, and anything that will assist in more closely defining the time when these tiles were made would naturally be welcome. Possibly a clue may be found in the fact that in Han times there was apparently extensive production of large hollow tiles, used either for lining burial chambers or for the construction of memorial gateways (p'ai lou). The general character of these Han tiles is not greatly divergent from that of the reliefs at present under discussion, and their date is relatively certain: a few examples have been excavated *in situ* by Dr. Andersson together with typical Han pottery vessels, while others bear impressions of seals and coins in common use during the Han dynasty, and one example in the Field Museum in Chicago is dated to correspond with the year six of our era. The decoration of these Han tiles is almost without exception entirely mechanical in character, small designs having been stamped with clay dies upon the wet tile, and altogether the various types of dies seem to have been extremely numerous, rarely is there any free-hand composition. While it is not meant by any means here to maintain or even to imply a Han date for the Museum's relief, the general similarities are decidedly worth mentioning, since this very evident technical continuity suggests a date far closer to Han than to T'ang, or even to late in the Six Dynasties, when the use of these stamped tiles had wholly disappeared.

Turning to a stylistic study of this relief, there are one or two details which it seems wise to consider first before passing to a consideration of the figure itself. Upon the treatment of the figure the artists doubtless displayed considerable originality, but the halo and aureole, the lotus base and the square pedestal, are points upon which it seems plausible to believe the artist probably followed current styles, just as the primitive Italian painters, for example, introduced contemporary architecture, furniture and fabrics, into their pictures of biblical scenes.

The halo and the body members merge into each other in a very peculiar fashion. In all Buddhist art, Indian, Chinese or Japanese, when both occur on the same image, they are distinct and one of two arrangements is customarily employed: either the aureole is represented as very large, its apex projecting considerably

above the head of the figure and the halo back of the head but against and within the aureole; or the aureole seems merely to emanate from the body above, its sides meet, apparently behind the neck, with the halo as an entirely separate glory for the head.

The halo was, of course, used in Indian Buddhist art many centuries before the religion came to China, and hence its origin need not concern us here. No doubt, the aureole had much the same history and was first used in India to indicate the miracle, related in the Jatakas, of the six rays of different colors which emanated from the body of the Buddha. Its earliest occurrence in iconography is upon a coin of Kanishka (c. 50 A. D.) where it is represented, slightly ovoid, behind a representation of a hybrid halo-aureole absolutely like that of the present tile, and upon another Kanishka coin of virtually the same date. Whether this fact is significant or not, it is certainly worth noting; the reader, if he wishes, may draw the obvious conclusion that points to an early date for the Museum's relief. Yet it is perhaps but a coincidence and no sure proof can rest on so insecure a foundation.

The lotus base and the pedestal plainly suggest that they are copied from some

piece of sculpture in bronze or in wood. The pedestal especially, with its scrolled legs and skirt, is obviously not a stone or a tile form. Countless small gilt bronzes exist which were made in China during the early eras of Buddhist art, and numerous examples could be discovered the bases whereof closely suggest that of the Museum's tile and lotus pedestals, too, and differ only in that on the bronzes it is usually turned upside down so that the figure stands on the smaller, rather than on the larger surface. The earliest of these bronzes that are inscribed date from the first quarter of the Vth century; still earlier ones may exist upon which no date is indicated but this, on stylistic grounds, seems unlikely. They were apparently manufactured in vast numbers throughout the period of the Six Dynasties and Sui, but with the advent of T'ang—although the form of course persisted—they were far less frequently made. It would seem then to be contributory evidence to substantiate a Vth or VIth century date for the Museum's relief that its pedestal reflects a bronze form that was being continuously reproduced during that epoch. We cannot be sure that these same statements apply to wood sculpture, since

(Continued on page 9)



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TILE RELIEF FOR PENNSYLVANIA

(Continued from page 8)

it cannot be proven that any pre-T'ang woods survive.

Turning to the figure itself, careful search brings to light nothing in Chinese art stylistically parallel. This may be due to difference in technique, yet it seems strange that an example, the basic treatment of which so closely follows work in the round, should show itself little alliance with extant figures in full relief. A quest among examples of Japanese sculpture is more fruitful. A wood figure of a Bodhisattva, preserved with seven others similar to it, at Horyuji, can be definitely referred to the Suiko period (552-645). It must be understood that Japanese Buddhist art throughout that period is founded entirely upon the work of pre-T'ang artists in China, tempered perhaps by Korean influence. Suiko things, therefore, reflect Chinese styles of at least a half century earlier. Observing particularly the treatment of hair and ears; the conformation of the neck and the slope of the shoulder; the relatively narrow hips; the tassels on the ends of the garment; and last, but not least, the manner in which the skirt crosses the insteps, comparing these details then, one comes, it is felt, to see in the Museum tile relief very direct translation of a figure similar to that of the wood Bodhisattva mentioned above.

There is a far closer resemblance between this relief and the Horyuji woods than between it and anything Chinese. What then is the conclusion to be drawn from this affinity? We have shown above that technically it would surely seem to be of Chinese manufacture. It is possible to believe that the artist who rendered the decoration on this tile worked directly from a Chinese wood figure belonging to a class of sculpture no longer extant from which the Japanese artist copied the wood statues at Horyuji; in short, they are sired alike. This argument, however, is far from robust.

Another possibility is that the tile relief is not Chinese but actually of Korean origin. We have no corpus of Korean material for comparison such as exists for Chinese and Japanese sculpture, and hence no proofs can be summoned to prove the matter one way or the other. There is the further possibility that the Horyuji woods are also Korean; in not a few other cases it is difficult to say whether Suiko works were made in Japan or in Korea.

Lastly there is the chance ever present

BURCHARD GALLERIES ROBBED OF JADES

The New York branch of the Burchard Galleries at 13 East 57th Street, opened to the public but two weeks ago, was robbed some time during the past week end of four pieces of Ch'ien Lung jade. No traces of violent entrance into the galleries were discovered. Although countless objects of far greater value were on display, the thief apparently chose the decorative jades because of their easy saleability.

in dealing with Oriental objects that the relief is not what it purports to be. This does not necessarily mean that it is a forgery, since its antiquity on technical grounds is enormously convincing, but that it is an archaism, a later work executed with all the older mannerisms.

It seems inevitable that we must remain upon the horns of a dilemma; at the present no material is apparently forthcoming to enable us to pigeon-hole this tile relief exactly. Future excavations in China and Korea may accomplish this for us in the years to come. Nor is it discouraging that we cannot, as in this instance, precisely place an object. The arts would be dull study were it not for the exceptions to rules; thus are they distinguished from the sciences, and the power of the individual over nature, so careful of the type, so careless of the single man, is proven by these constant artistic triumphs.

RARE PRINT SALES AT HOLLSTEIN-PUPPEL'S

BERLIN.—The auction at Hollstein & Puppel that will take place on May 6th to 8th, 1929, presents an opportunity to acquire exceptionally fine prints by old masters. This is a collection that, until recently, was hidden in a castle in Germany and includes several items rarely appearing on the market. Some of the best known prints by Schongauer, Dürer, Rembrandt, etc., are found in especially fine proofs and splendid condition. Among the most important items is a "St. John the Baptist" by Schongauer in a particularly deep and sharp proof. This very remarkable specimen has not appeared on the market in such good condition for a considerable time. An equally fine example was sold at the Lanna auction in 1909. It is printed on paper with the Gothic P. "St. Catharine" by Schongauer (Bartsch 64) is also a very beautiful print with all the slender grace of late Gothic style. "Carrying the Cross" in the "great" print with its multitude of figures and interesting details is included in a fresh and clear proof (Bartsch 21). There is also a leaf from the Passion series. "The Scourging of Christ, in a splendid proof giving sharp contrasts of lighter and darker portions by the same master is a superb impression of one of the five foolish Virgins, the slender grace of her body and the finely elaborated details being especially remarkable. By Dürer are included ex-

cellent prints of the "Coat of Arms with the Cock" and "Coat of Arms with a Skull." The "Big Fortuna" on paper with the high crown which Dürer used for his very best prints is also among the noteworthy items. Further there are "St. George," in a very rarely found impression, "Jealousy" on paper with the high crown, "Melancholy" and "The Prodigal Son," as well as proof-sheets from the "Life of Mary" on Bull's head paper, and on paper with the high crown.

Rembrandt is represented by a specimen of the "Landscape with the Obelisk" with plate margin, "Abraham's Sacrifice" in a very sharp impression, the self portrait in an exceptionally early proof. A very interesting sheet is a

"Lamentation" which has not appeared on the market since 1909 when at the Lanna auction an impression was sold for M5,000 to the Berlin print room as a work of the painter and engraver Jacob Binck. Following that it was identified by Parker in an article in *Print Collectors' Quarterly* (volume 12, No. 4) as a work by Baldung Grien. The appearance on the market of a second specimen is bound to arouse great interest. The collection also includes English and French color prints by such well known artists as Boilly, Chardin, Boucher, Watteau, Ward, etc. In addition to this collection, duplicates from a foreign museum will be sold at this sale. F. T-D.

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One of a Pair of Candelabra
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THERE is something about candelabra—perhaps it is their majestic dignity or the fact that they suggest the spiritual—that makes them a most important consideration in the well-appointed room. In the James Robinson assemblage may be found Old English Candelabra of many types and sizes—a few most rare—all very reasonably priced.

EXHIBITIONS IN THE NEW YORK GALLERIES

FINE PRINTS OF TWO CENTURIES

Knoedler Galleries

The romantic naturalism which dominated all art of the early and middle XIXth century has had a greater and more continuous influence upon print makers than on any other group of artists. Leaders in late XIXth century and contemporary painting and sculpture abandoned the idyllic landscape or romantic subject as major factors in their work and approach esthetic problems with a more scientific and rational attack. Picturesque subjects no longer supplied subjects for pictures.

Few print makers have followed their lead and almost all of the exceptions are men like Degas, Redon, Seurat and Picaso with whom print making was or is a secondary occupation. One explanation may be found in the fact that among print collectors technique is of first importance, for the modern artist has been much more concerned with what he had to say than with the manner of his speech. The nature of prints, the suggestions which they convey of the library and ease, makes their collecting a gentle art. Unlike pictures, which make constant and bold demands for attention, prints are content to rest in their port-

folios until brought out to fill a leisured hour. They are, almost always, seen at close range and much of their effectiveness depends upon minute variations of light and line. It is therefore only natural that the technical qualities of a print should be greatly stressed and that its esthetic appeal should most often be couched in literary terms. The world is a reader, chiefly of romances, and print makers follow the authors in supplying the demand. Most of the stories are light and pleasant for only a few artists of the past two centuries have dared to use the vigorous idiom of the older masters.

The prints in the Knoedler exhibition have been chosen as representative of the best conservative work of the XIXth and XXth centuries, the plates by Goya, Daumier, Degas and Forain excepted. These, by reason of their greater clarity, freedom from sentimentality and powerful drawing, form a group apart. With them, rather with the more conventionally excellent plates, belong the four portraits by Ingres, his Odalisque and the series by Meryon.

Whistler is the giant virtuoso among XIXth century print makers, brilliant, witty and dazzling. After Rembrandt, whose imitators are still legion, he has done more than any other to establish a traditional form and, as Rembrandt was incapable of doing, he created the cult of the artistic from which etching still suffers. His style suggests the possibility of imitation but it was so personal, so much a part of himself that although many of his followers have

faithfully copied his idiosyncracies none of them has succeeded in producing work comparable in quality to his.

In addition to the prints by the artists already mentioned the exhibition includes representative works by almost all of the best known French, British and American print makers of the period. There are also two etchings by Fortuny and a number by Zorn. The catalogue lists three hundred and seventy-one prints by forty-two artists and the exhibition will be open until April 6th.

JANE BERLANDINA
Brummer Galleries

If you need a spring tonic, go to see the watercolors by Jane Berlandina at the Brummer Galleries. Unless you are very deep in melancholia, you should come out stepping lightly, humming a gay Gallic air. Here are flowers rather more audacious than nature, swift, exuberant impressions of fish and flower markets, bright hued boats, Corsican gypsies and landscapes from Southern France. All seem to mock at effort. The color is enchanting, if often quite unorthodox.

Miss Berlandina can do joyous things with purplish blues and pinks, jade greens and lemon yellows. They find themselves in unexpected, but always happy combinations. Capricious curves and gay linear fillips dance in rhythms

that are as spontaneous as the color harmonies. A sly wit, essentially French, seasons all.

Needless to say, a stern discipline lies beneath all this ease and lightness. But Miss Berlandina is wise enough to hide all traces of it. Her brush seems to move with swift abandon; the little calligraphic accents in ink have a rollicking effect. Each watercolor seems to say: "This has been so much fun; the world is full of unexpected hues and dancing lines that are never the same." And don't forget to look at the "Red Fish," a jolly baroque crustacean that erases all former prejudices against slimy fish that stare from thousands of canvases with sad, dead eyes.

WILLIAM ZORACH
REGINALD MARSH
Marie Sterner Galleries

Among the numerous watercolorists who have invaded the galleries during the past week are William Zorach, a seasoned practitioner of the art, and Reginald Marsh, who is not quite so at home in the medium. Mr. Zorach limits himself for the most part to nature and uses a full wet brush. Mr. Marsh has gone to Cuba and done street scenes, boats and locomotives in a tight linear style that suppresses many of the possibilities of the watercolor. Not all of Zorach's work is of his best and there are several things which despite their fluid treatment, are almost dreary in color. On the other hand, an exquisite

river scene and several autumn and winter subjects are finely handled. Mr. Marsh has perhaps been handicapped by picturesque subject matter and the choice of street scenes in which it is difficult to escape the representational. Or it may be, that Mr. Marsh is born a lithographer and not a watercolorist.

FREDERICK FRIESEKE
Macbeth Galleries

The Macbeth Galleries, usually so sturdily American, take on a frivolous Gallic flavor with the advent of Mr. Frederick Friezeke's watercolors. The artist has thoroughly mastered the French virtues of delicate coloristic tact and lightness of touch. For us, at least, the derivative nature of Mr. Friezeke's art seems less objectionable in the casualness of the watercolor than in the large oil painting. The flowers bloom gaily and not too literally, the ladies on couches and in boudoirs are only faintly reminiscent of Matisse. Color is high-keyed and the mood gay, if superficial. The show as a whole forms a pleasant relief after the rather heavy-handed exhibitors who have preceded Mr. Friezeke during the past weeks.

ELLEN EMMETT RAND
Durand Ruel Galleries

To those fearful of entrusting their features to the tender mercies of modernistic art, the portraiture of Ellen Emmet

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EXHIBITIONS IN NEW YORK

DURAND-RUEL GALLERIES

(Continued from page 10)

Rand should commend itself highly. Although essentially academic, Miss Rand quite evidently holds no brief for the slick society portrait. Her depictions are sincere and direct, and owe little to theatrical backgrounds or period costuming. The painting of the hands and such other details as are usually glided over nonchalantly in the contemporary school of portraiture, come in for some of her best brush work. Miss Rand's characterizations of men in various walks of life are particularly successful. There are excellent likenesses in the current exhibition of Mr. Ford Huntington, Mr. Robert W. de Forest and of Mr. Langdon Warner of the Pennsylvania Museum. The portraits of women, although less striking, maintains a high level of craftsmanship.

CHARLES W. HAWTHORNE
Babcock Galleries

Unlike most artists who work almost exclusively in oil, Mr. Hawthorne turns to watercolor with scarcely an effort. Save for one or two mission subjects, there is little of the representational in this exhibition. Although Texas and Mexico offer many picturesque temptations, Mr. Hawthorne has wisely left such literal chronicles to others and concentrated on swift apprehensions of color. There is scarcely a trace of pencil outline to suggest form. The full, wet brush sweeps over the paper, now with nervous, staccato accents, now with a long, slow stroke that allows the wash to melt suggestively with those bright, darting hues that are the delight of the watercolorist. Not all of the things on view have equal sparkle and sometimes in his coloristic ardor, Mr. Hawthorne has rather neglected the value of white spaces. Nevertheless, we advise our niggling, overly cautious watercolorists to take a look at this exhibition.

PEPPINO MANGRAVITE
Dudensing Galleries

The work of Mangravite at the Dudensing Galleries, has the unevenness of a talent still at grips with various technical problems, but the show as a whole sounds a note of hope. Although there are paintings in various manners, including one faintly reminiscent of Chirico, the artist seems in no danger of becoming an artistic hybrid. He is too deeply rooted in Italy. "Exiles," lent by the Duncan Phillips Gallery, is one of the most successful figure compositions. "The Poet" is another canvas in which personal emotion transcends technical difficulties. Among the landscapes, an essentially idyllic impression of Southern Italy, done in delicate tones quite at variance with the artist's usual palette is outstanding. The painting of a bowl of fruit chronicles another of Mangravite's happiest moments.

JULIUS ROLSHOVEN
Grand Central Galleries

Pastels, drawings and works in tempera by Julius Rolshoven are now on view at the Grand Central Galleries. As contrasted with the artist's more formal works in oil, the present exhibition is devoted largely to spontaneous impressions, many of them done in and about Mr. Rolshoven's Italian villa, "Castello del Diavolo." In addition there are several figure studies, among them that of a woman from a Tunisian harem, a well executed drawing of a Taos Indian girl and a draped nude, seen in heavy shadow. For the most part, Mr. Rolshoven has preferred making pictures of his own villa, but a few pastels pay tribute to favorite tourist haunts, among these the Interior of St. Marks, Venice. Two figural studies after Tiepolo reveal Mr. Rolshoven's ability as a draughtsman more clearly than the pastels.



POTTERY BOWL

By VARNUM POOR

Included in the exhibition at the Montross Gallery

VARNUM POOR
Montross Gallery

The permanent display of pottery by Varnum Poor at the Montross Gallery has been extended to include, for two weeks, a generous selection of his recent works.

Those who are already familiar with Poor's pottery will be glad of this opportunity to see and enjoy so many new things for although a very definite connection exists among all of his works each has an individual appeal. The forms of his potteries are not greatly different from those employed by many modern craftsmen; most of them are quite simple, rugged and heavy. The pieces are distinguished for quality of glaze, color and design rather than for shape.

NAPLES MUSEUM
RECEIVES GIFTS

NAPLES.—In the new museum of ceramics in the Villa Floridiana in Naples, work has been going on for some time, and is now near completion for the arrangement of the collection given to the city by the late Duke of Martina, Don Placido di Sangro. To this already rich collection other treasures are about to be added by members of the same noble family, in memory of the Countess De Marsi di Sangro, whose heirs have decided that the major part of the artistic furniture and other objects existing in the apartment of the late Countess should at once be turned over to this same museum. These are all of great worth and artistic value and have been received with much gratitude by those interested in this museum. K. R. S.

WOMEN PAINTERS
ANNOUNCE EXHIBITS

To afford greater opportunities for exhibition to women artists throughout the United States, the National Association of Women Painters and Sculptors, of which Miss Elizabeth Cady Stanton is president, has voted to inaugurate a unique working plan.

By the new plan, the Association's present continuous showing of members' work, changed every third week, will be assured and year-round exhibitions of work by American women artists in the Association's clubrooms, 17 East 62nd Street, will be made permanent.

The new plan will take the place of the auction sales of members' work, by which the Association has raised funds in the past. It will be based upon a membership of patron subscribers, who will be entitled, at a yearly exhibition, to a choice of pictures or sculpture donated at will by artist members. Both the artists and the building fund of the National Association will benefit by the project. The plan is similar to that which has been used with success at the Grand Central Galleries for some time.

The first Patron Subscribers' exhibition will take place for three weeks beginning April 2nd, with the following women artists represented by pictures: Jessie Ansbacher, Jane Peterson, Christina Morton, Mary Nicholena MacCord, Emily Nichols Hatch, May Fairchild, Bertha M. Peyton, Emma Fordyce MacRae, Alice Worthington Ball, Maud Berniker, Olive Black, Rosemond S. Bouve, L. Scott Bower, Berta Briggs, Cora Brooks, Ada Budell, Hortense Budell, Mable Conkling, Constance Curtis, Marion Eldridge, Gertrude Gardner, Katherine Gregory, Elizabeth Hardenbergh, Joan Hartley, Marion Hawthorne, Mary Hibbard, Winifred Lefferts, Harriet Lord, Mary McClain, Helena Miller, Love Porter, Alta West Salisbury, Vera Scheivner, Mary Clare Shonnard, Jessie Stagg, Lindsey Morris Sterling, Diana Thorne, Lilia Tuckerman and Mabel Welch. A picture by the late Edith Penman will be included in the April show.

OLD
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PAINTINGS

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A TRIBUTE TO DR. BODE

Dr. William Bode was an outstanding figure in the realm of art, universal in his knowledge, international in his sympathies and activities. Though practically a stranger to him I have on several occasions invoked his counsel and always had a prompt and helpful response.

ROBERT W. DE FOREST.

COMMENTS FROM EUROPEAN
PAPERS ON THE
AMERICAN TARIFF

From the Manchester Guardian

The artists of America are petitioning Congress to give them a protective tariff. If dyed wool may be sheltered and safeguarded why not painted canvas? It is monstrous, think the unwanted painters, that French competition should be permitted. Unfair blows this wind from France, and good Americans, while they live, shall not buy their pictures from Paris. Will the tariff hunger spread? Shall we see our own art students and artists abandoning their bottle parties in Chelsea in order to argue before the Board of Trade that paints are slightly cheaper in Europe, and that their craft must be kept safe from the unjust and sneaking rivalry of the continent? The American Protectionists surrender to antiquity. If the millionaires want Rembrandt they may have him duty free. But while the complainants surrender to the old masters they will have none of the new rivals, and they demand barricades against any foreign picture less than thirty years old. If they are wise they will press this point with much reference to the wickedness of their competitors, for the real psychological basis of Protection is the conviction that the foreigner is by nature and inevitably a scoundrel, that he can do nothing without cheating and corrupting, and that the superior inefficiency of the manufacturer at home is a genuine proof of his moral ascendancy. No patriot can ever admit that his own side is losing through its own fault. In war the enemy can only win by means of spies, bribes, and atrocities; if in peace he wins by eco-



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nomie efficiency this is called "dumping"—an unspeakable vice. The patriot painters of the United States should take the high ethical line and ask for a duty in terms of duty. It would be crude tactics to admit that they are weaklings who need State support; particularly would it be fatal to plead this in the land of the free, when success has become a religion. The moral drum is the one to beat when one wants to foist unwanted goods on the reluctant purchaser, as every tariff-monger knows. The American artists should prove their case easily if they sing a sufficiency of uplifting and patriotic dithyrambs in a star-spangled studio.

From the Paris Times

A celebrated English artist once looked at a very realistic painting of some oranges and said: "I prefer oranges. You can eat 'em." The painter of the oranges was silent. Had he been commercially-minded he might have retorted: "Yes, but it is so much cheaper to export pictures." Some countries impose a protective tariff on oranges; few do so on works of art.

The Professional League of American Artists has petitioned the United States Congress to impose a protective tariff on

a large percentage of modern works of art. Basing its petition on the difference in the cost of living and the cost of materials between the United States and abroad, it brings art definitely into the realm of commerce. It would treat a painting as a unit in an economic scheme. Perhaps it is inevitable, but it comes as a shock. It comes all the more as a shock because the American public is undergoing an intensive training in the appreciation of art.

Since art is to be treated in this way, the economic consequences may be examined. The importation of foreign works of art hitherto has produced the necessary resistance against which American art could show its strength. Probably it has been a dominant factor in nurturing the nascent American School. The American public has seen much foreign art and it has asked: "Cannot American artists do as well?" American artists have replied by producing admirable answers in the affirmative. Now it is proposed to withdraw the stimulus both from the public and from the artists. It is proposed to say to the public: "Here is American art. Take it or leave it. You get no other."

Some decades ago American artists and craftsmen in the applied arts were

producing excellent work, essentially national, and without protective tariff. A broad-minded desire to learn all that there was to be learned from abroad led to the importation of foreign pictures. Now that the United States is the most prosperous country in the world, its artists are demanding that the produce of their less fortunate European brethren should be excluded from competing with their own.

It may be argued that the public does not judge fairly, that it is biased in favor of European work. If there is a slight bias, it is for the American artist to shame it by producing better and better work.

SPRING

For editorial and other reasons, chiefly the inability to write it creditably, poetry is barred from THE ART NEWS. Our readers will therefore be spared the triplets and rondeaus which will presently adorn the poets' corners of less critical journals. In prose which limps where it would skip and run we lamely hail the spring.

Signs of it are all about us. The auction houses announce a few good sales; dealers, at least those who have not had

particularly hard trials, begin to smile and admit that the season has been an unusually good one. The Independents, not so blythe as in other years, still plays its pipes with gusto and the Academy is here. It, too, has a useful function for it is well for us to remember that although the buds are bursting and soft breezes fill the air, winter may return to nip our joy.

Art critics, grown a little weary after months of dull weather and exhibitions, go their accustomed rounds with a happier look than yesterday's. Soon it will all be over; boats will sail, country houses open and the song of the dealer be stilled in the land. Theirs is an unenviable lot; abused, criticized, unappreciated they strive manfully week by week to find new wine to pour into very old skins and it is small wonder that they welcome spring with its warmth and hint of summer surcease with joy.

Now, if ever, should we all be glad. The art season, none too brilliant this year, threatens to go out with some glory. Even though it freeze tomorrow, winter with its cold and colds is gone and spring is here. Even the museums feel it. The Louvre has opened its doors to the Impressionists, the Luxembourg to the moderns. Cambridge shows modern art and the Metropolitan postpones an historical exhibition so that its visitors may enjoy modern decoration. This is the time of year when miracles occur and it would not be a shock to learn that Boston had bought a modern picture. Already the Art Club which not so long ago renounced the devil and all his works is fishing for a modern show.

Naturally the world is a serious place and art the most solemn thing in it, but it might be good to designate a season for the unquestioning enjoyment of art. Spring is nominated.

GERMANY MOURNS
VON BODE'S DEATH

BERLIN.—In the death of Dr. von Bode the world of art has lost a figure of unparalleled greatness. His rare gifts in so many fields, his energy and zeal, and the fascination of his unusual personality, made of him a leader in the best sense of the word. As a young assessor he felt the urge to change his profession for the study of art, and this personal inclination guided him rightly: he was to become the greatest scholar, connoisseur, and art lover that ever lived.

In 1872 Dr. von Bode was appointed to the staff of the Kaiser Friedrich Museum, and his enthusiasm and enterprise brought a hitherto unknown current of activity into this institution. It is undoubtedly due to his use of authority that the country's economic prosperity at that period was made to flow to a considerable extent into artistic channels. Not only was Dr. von Bode's connoisseurship and ability responsible for the greater part of the finest works in the Berlin museums, he also was the adviser and friend of a generation of private art collectors. His fanatical consecration to the cause of art was contagious. Whoever came in the sphere of his influence felt the force of his ideals. It was through his influence that private collectors in Germany whom he had helped and advised in the forming of their galleries made munificent donations to the Berlin museums. In 1895 he founded the Kaiser Friedrich Museum Society, which included a number of prominent art collectors and interested them in the further development of the institution.

Seldom has a man filled a post as worthily as he did this, seldom has one been so splendidly fitted to meet its various demands. The comprehensiveness of Dr. von Bode's interests made his sphere of activity extensive to a degree which is without parallel. Along with his work of organization and collecting he accomplished literary work of the greatest importance. He is the initiator of a new method of scientific investigation founded on the thorough study of original sources. His unusual talent for comparative study has enlightened many a dark spot in the history of the art of all countries. His books, treatise, and articles number into the hundreds. All the sections of the institution under his care profited by his success in tracing and acquiring the finest works of all schools and epochs. Not biased by any special predilections, he succeeded in vastly augmenting the museum's property.

The opening, in 1904, of the Kaiser
(Continued on page 13)



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GERMANY MOURNS VON BODE'S DEATH

(Continued from page 12)

Friedrich Museum marked the first successful stage of his activity. The erection of the building had become necessary to house the tremendous wealth of objects which Dr. von Bode had gathered before that date. Dutch art, Italian paintings and sculptures, German art, coins, medallions, Islamic art—there was practically no field of art which had not received his attention. Even then the plan for new museum buildings was in his mind, and it was afterward the cherished dream of his life. The completion of the structures was delayed by war and post-war conditions, but lately the work of construction has advanced so well that the opening has been announced for 1930, the year of the hundredth anniversary of the founding of the Berlin museums. It is tragic that the initiator and promoter of the project passed away so short a time before the final flowering of his life work. The collection of German art which under Dr. von Bode's care grew from a nucleus of comparatively few and unimportant works to a rich and splendid accumulation will be united in the Deutsche Museum, which will be finished this spring. He would have been happy indeed to see the riches which he assembled adequately installed and arranged.

The new Berlin museums will be worthy monuments in his honor. They will be the visible results of an activity which

was based on rare capacities, on unflagging enthusiasm, on a complete and fanatical concentration upon the beloved task. No wonder that Dr. von Bode's personality was surrounded by an aura of optimism, of gracious ease, and friendliness which exerted its fascination upon all who had the privilege to meet him. Through the death of Dr. von Bode Germany and the whole world is deprived of a man of genius and a king in the realms of art, and his friends and admirers suffer a deeply personal loss.

F. T.-D.

BODE FUNERAL IMPRESSIVE EVENT

BERLIN.—The impressive ceremony of Dr. von Bode's funeral took place in the Kaiser Friedrich Museum in a hall constructed like a basilica, and an assembly of persons who loved and admired the man and scholar paid their last tribute to him here. This place, which he created and which had been his home since it was organized through his efforts, housed him for the last time. The director in general of the Berlin museums, Dr. Waetzold, in his funeral speech drew the image of the great scholar, the great organizer, the man of unusual versatility and comprehensive gifts. To him the Prussian museums owe international standing and appreciation; he was the originator, the instigator, of the splendid development in museum and scientific work that has been evolved since his beginnings. Dr. M. I. Friedländer spoke

WELL KNOWN ITALIAN PAINTER DIES

ROME.—This Winter, with its terrible cold and snow, an almost unprecedented season in this country, has taken the lives of many valuable members of society. Several important figures in the

in the name of the deceased's colleagues, Professor Adolphe Goldschmidt in the name of the Academy of Science, Professor Liebermann for the Academy of Fine Arts. Speeches were also delivered by Dr. Schmidt-Ott for the Kaiser Friedrich Museum Society, by Herr von Zahn for the Art Historical Institute in Florence and by Dr. Wolfenberg for the art dealers and antiquarian society.

Dr. von Bode has left memorials in manuscript which very probably will be published in part. This work, which will give an account of Dr. von Bode's experiences during his museum activity, will make public for the first time many interesting details concerning the history of the Berlin museums. It may be assumed that Dr. von Bode's witty sarcasm will not treat too indulgently the persons who have in one way or another checked his fanatically pursued aim—the greatness and comprehensiveness of the Berlin museums.

Dr. von Bode's last literary work is a monograph on the contemporary sculptor, Josef Thorak. The artist is the creator of a sculpture in wax of the great scholar.

F. T.-D.

world of art have gone, and now, in the same week as the sculptor, Vincenzo Gemito, and of the same disease (pneumonia), one of the best known of Italian painters, Francesco Paolo Michetti, has

Michetti was born in 1851 at Tocco di Casauria in the province of Chieti on the Adriatic coast, and was the son of a bandmaster. At twelve years of age, although he had never had any instruction, he was already producing works of great strength and originality. A fund was formed for him by his interested fellow citizens and he was sent to the Academy of Naples to study.

His first great success came in 1877, when he was but nineteen years of age, with his picture, shown at the Naples Exhibition, of the "Procession of Corpus Domini at Chieti," which was considered one of the best works at the exposition. This work was enormously admired, and was soon followed by "La Primavera dell'amore," "Domenica delle Palme," "La Pescatrice di tondine," and "I Monticelli," all paintings of so new and striking a style that they excited great discussion among the critics, but their author was quickly famous. This fame was increased by the exhibition of his masterpiece "Il Voto," in 1883.

His success brought him a certain amount of gain, and he was able to buy at Francavilla al Mare, not far from his birthplace, an ancient disused convent, which became a sanctuary of art. Here his friends came together and there

were many notable personages among them, especially the one best beloved by the painter, Gabriele D'Annunzio. It was the painter who suggested to the poet the theme for his pastoral tragedy, "La Figlia di Iorio," the subject drawn from his native Abruzzo, and which the artist made the subject of one of his greatest pictures. This was afterwards sold to a merchant of Berlin.

At the same time that this sale was made, Michetti sold everything else in his studio, and afterwards went to Berlin to see his works exhibited. He said, "You will find there all my work for twenty years. The walls, the drawers and the tables of my studio are empty. Let us begin over again." That was in 1889.

But with the exception of a few works, he never did again really begin. Yet his fame is secure.

Gabriele D'Annunzio has telegraphed as follows to his widow:

"You who have been the witness of our friendship can comprehend how I suffer." But the poet is not the only sufferer, for the death of the great painter has caused universal grief among all his friends and lovers of art.

Unlike many other artists, Michetti interested himself in the affairs of the day and was for some time a senator. He was immensely admired and respected by the people of his own town.

The King and the Duke d'Aosta, as well as Signor Mussolini all sent telegrams of sympathy and expressions of their sorrow at the great loss caused by the death of the illustrious artist.

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BERLIN LETTER

**Pergamon Excavations Continued
Museum Acquires Sculptures
Loan Exhibition of Egyptian Art
Leibl Paintings to Be Exhibited
More Prints for Berlin Museum
German Art Shown in Warsaw
Cassirer to Issue Manet Catalogue**

By FLORA TURKEL-DEBI

In a lecture delivered by Professor Wiegand, the director of the Museum of Antiques in Berlin, the speaker reported upon the results of the German excavations in Pergamon. Fifty years back the digging in this territory was started by Humann and Conze. It lasted until 1886, and was reassumed in 1900. The world war put a standstill to the work of the German scholars, but not until the soil of Pergamon had already yielded a rich harvest: the marvelous sculptures of the Pergamon altar frieze, which are one of the greatest treasures of the Berlin museums. The completion this spring of the new Pergamon Museum at last gives them a worthy setting.

The third stage of the work of excavation started in 1926, when Professor Wiegand reassumed the operations interrupted by the war. The most important discovery was the uncovering of traces of a temple devoted to the cult of Asklepios. Professor Wiegand hopes to succeed in unearthing the entire structure. The place is famous because of the great medical man of antiquity—Galen—who carried on his work here.

The Museum of Antiques in Berlin has acquired two Roman portrait busts which are especially valuable examples of the late antique art of portraiture. One of them is a beautiful marble head

of a priest, the very telling and spiritualized expression of whose features gives it a great appeal. The finely modeled surface bears traces of the original coloring which, as is now ascertained, covered the antique marble sculptures. The material of the other is black slate which splendidly matches the somewhat brutal and robust type of the man represented. It was found in the south of France and dates from the 1st century A.D. Its massive forms are treated in broad, forceful modeling.

Dr. Burg is entitled to great credit for having arranged in a most effective manner an exhibition of Egyptian art in the rooms of his gallery on Friedrich-Ebertstrasse. The exhibits are loans from the Pelizaeus Museum at Hildesheim, the Scheurleer Museum in the Hague, the Museum for Art and Arts and Crafts in Hamburg, and from private collections. These Egyptian sculptures are removed from the aloofness and dryness of museum installation and shown in a very suggestive way. Nothing more effective could be done to arouse a wider appreciation of the marvelous achievements of this powerful past. The selection and setting up of the objects has been accomplished with surprising discrimination, taste and refinement. The intimate surroundings, the splendid lighting, create an atmosphere which emphasizes the sheer esthetic impressiveness of these pieces. It may be that the hieratical grandeur of Egyptian art comes more to the fore in the usual museum disposition, but what impresses us here are the special modulations which the individual artists have introduced in the stern and rigid forms dictated by the absolute laws of tradition.

One of the most interesting pieces is a Hippopotamus in petrified wood dating

from the early dynastic era (circa 3000 B.C.). The marvelous congruity that runs throughout gives this sculpture a bewildering greatness. It is like a fabulous beast, and is organized in simple and imposing forms with an unerring domination of the material. In this piece the magnitude and eternity of nature seem to have taken form and shape. In the same room is displayed a specimen of the well known "writer" sculptures, which is very similar to those possessed by the Louvre and the Berlin Museum. The man in a squatting position with a papyrus on his knees, reveals in his outer contours something of Egyptian monumentality, but there is individual life in the features and in details of the execution. A very personal appeal is also felt in the group of a married couple. The bending of the woman's head and the tender movement of her hand towards the man's arm transgress the immovable frontality of sacred forms. There are also displayed several reliefs of Egyptian workmanship which are especially attractive because of the swinging, animated rhythm of their contours. There is a fine tension in the lines and curves, a subtle and gracious melody in the flat modeling which softens the stiffness of the representation on traditional lines. Especial merit is attached to the portrait of a man, circa 2500 B.C. The flexibility of the outlines gives life and breath to his reddish brown body and face. From the same date are two exquisitely modeled reliefs of female servants carrying offerings to the tomb of the deceased master. In a relief representing a high dignity of the time of Amenophis III the exact and clear handling of the contours is characteristic of the endeavor towards formal and precise beauty prevailing in Egypt at the epoch, around 1400 B.C.

Here is also an example from the time

of the social and artistic revolutionist, Amenophis IV, namely a delightful portrait relief of one of his daughters. This break in the unshaken flow of Egyptian tradition matured in those singularly appealing products which have become so in vogue since the excavations at El Amarna. The gracious somewhat morbid refinement of the piece here displayed, endears it easily to the beholder. The color adds to its plasticity. A fragment of a relief depicting a group of bowing courtiers is an example of the declining style of Amarna, but retains much of its engaging qualities. To a later period belongs the head of a Pharaoh cast in bronze, which is a very remarkable specimen among the scarce examples of larger bronzes that have come down to us. Its forceful expression, its grandeur in conception and execution are emblematic of the idea of the authority and power that artistically and socially exerted its sway over the land.

The exhibition also includes several objects which show the disintegration through the introduction of Greek influences, of the lofty and monumental art of the Pharaohs. The time of the absolute power of ancient Egypt was ended, and together with it, the majestic forms of her art, which seemed built for eternity, were swept away.

On April 7th an exhibition of works by the German XIXth century painter, Wilhelm Leibl, will be opened at the Academy of Fine Arts in Berlin. The display, which has been brought together by the joint efforts of the Wallraff-Dichartz Museum in Cologne, the Academy of Fine Arts in Berlin, and the Matthiesen Gallery in Berlin, is shown during the month of March in Cologne. The arrangement will be a most comprehensive one, including examples from many museums. Dresden, Munich, Cologne, Hamburg, Bremen, Stettin,

Magdeburg, Vienna and Venice have contributed to the show, and, in addition, canvases hidden in private possession will be shown. The great quantity of material thus collected makes its showing on two localities necessary—the paintings will be hung in the Academy of Fine Arts, the drawings in the rooms of the Matthiesen Gallery.

A number of very valuable acquisitions have lately been made for the print room in Berlin by means of the fund presented to Dr. M. I. Friedländer on the occasion of his sixtieth birthday. Drawings by old masters include a view of the Colosseum by Mabuse, a view of San Simeone Piccolo in Venice by Antonio Canale and a sketch for a "Holy Family" by Tiepolo. The Dutch artist, Jacob Backer, is represented by a drawing of "Faith, Hope, and Charity." Among the acquisitions are also two drawings by Fragonard, prints by G. de Saint Aubin, F. S. Douglas, Theodore Rousseau, H. de Toulouse Lautrec, Renoir, and Pissaro.

Under the management of Dr. Alfred Kuhn of Berlin, an exhibition of German art was recently opened in Warsaw. The exhibition attempted to show the development of German art in the last two decades. Watercolors, prints, and small sculptural objects exemplify the evolution from Impressionism to Expressionism and its derivatives. The most significant works of contemporary artists were selected with a view to demonstrating the movement in its most characteristic phases.

A complete catalogue of the works of Edouard Manet is in course of preparation, and will be issued by the publishers, Bruno Cassirer in Berlin and Les Beaux Arts in Paris. It will provide a critical inventory and reproductions of all the artists' oils, pastels, and watercolors.

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MUNICH LETTER

Old Masters of the E. A. Fleischmann Collection

The Maria Caspar-Filser Exhibition at the Caspari Galleries

The August Macke Exhibition at the Graphische Kabinett

The Death of Hugo von Habermann

By DR. HUBERT WILM

The art firm of E. A. Fleischmann, which used to devote itself mainly to modern painting, has for several years concentrated upon the exhibition and sale of antique works of art. In the lower floors of the gallery there is an imposing collection of beautiful XIXth century paintings, examples of a finished and substantial art. The most interesting among these is a picture by Munkacsy of women in a park, a work of the most expert technique. The upper rooms serve for the exhibition of the paintings by old masters. We find here a large and finely preserved Tintoretto, a "Madonna and Child," with praying senator: The Madonna, who is seated by a column, is seen at half length. The kneeling donor forms a bust portrait. The background of the painting shows a wooded and hilly landscape which harmonizes magnificently in color with the general tonality of the painting. Two landscapes by Magnasco are of distinguished quality and delightful freshness. In both of them a rocky, wooded river bank is depicted with figures in the foreground. In the one, a resting shepherd and shepherdess are seen seated beneath a great tree whose branches sweep across the entire picture; in the wide plain to the left towers a cathedral, partially hidden by foliage, which leads the eye to a high range of mountains in the upper register of the composition. The landscape of the other painting is less spacious. The rocky shore rises above the two washerwomen in the foreground; the branches of the trees are compressed; in the background a castle rises in terrace-like formation. These works are simple and impressive examples of Magnasco's agile brushwork. The contrast between cold blue sky and the deep green of the trees which Magnasco used so frequently, is here very delightfully handled.

By El Greco is the portrait of the Apostle Phillip, very strong in color. Among the numerous other paintings which deserve mention are the "Portrait of a Man" by Nicholas Maes, with full signature (1660); a small signed picture by Gabriel Metsu; the representation of Rebecca and Eleazar by Benjamin Cuyt, an ideal landscape by Fragonard, very small but broadly handled, and the stately "Portrait of a Gentleman" by George Romney.

Since the removal of the Thannhauser Galleries to Berlin, the Caspari Gallery is practically the only firm in Munich dealing in modern painting. In their large exhibition rooms with overhead lighting, the lover of art will find throughout the year a rich and continually changing selection of contemporary works. At present Caspari is showing a large collection of the Munich artist, Maria Caspar-Filser. Among these are landscapes, figure compositions and flower pieces. Some of the pictures are new, others are known through exhibition in the New Secession. There is much music in these paintings, much feminine tact, an instinct for the most delicate lyrical harmonies which combine to form a direct, courageous and sympathetic art. The flower paintings are poems in color, in which each tone, each accent, harmonizes exquisitely with the entire composition. The landscapes give evidence of the deep and thoughtful spirit which the artist brings to her contemplation of nature. A calm and even stylistic treatment gives the exhibition an unusually harmonious aspect.

The Graphische Kabinett in which the Van Gogh exhibition took place a short time ago has now given over all of its galleries to a collective exhibition of the painter, August Macke, who was killed in the war. This precocious artist was only twenty-seven years of age when he died. He came from the Rhine country and with his friend Franz Marc belonged among the early and successful pioneers of German expressionism. It is tragic to think that his work is destined to remain incomplete. This feeling lends the exhibition a rather sad note, although in other respects the impression is one of gay color and flower-like beauty. Macke's watercolors yield the purest joy of anything in the show. His artistic mastery reached its ripest expression in these works. In them one feels a colorful, sensual rhythm, which in each work seems lived again with a new and personal freshness. Today we look upon these paintings, which now belong to the history of the last decades, with a quieter and more penetrating vision than in the period of their creation. The constructive and mechanistic elements of our time are less strange now than then or fifteen years ago. It would seem as if this exhibition had come at just the right time to show us what kernels of an entire movement were contained in the first promises of a new period, and what, owing to the early death of many of the pioneers, was merely fragmentary.

The art life of Munich suffered a severe loss with the death, on February 27th, of Hugo von Habermann. This famous Munich painter, long president of the Munich Secession, died in his

SPANISH LETTER

Solana Paintings Exhibited

Celtic Remains at Citania

Relics Sent to Seville Exhibition

Sculpture by Magliano

Alfara Pottery Factory Discovered

Museum Buys Paterna Faience

Valero Paintings on View

Early Fresco Found in Barcelona

By E. TEROL

José Solana is showing some forty paintings in the Modern Museum. They represent practically the entire history of his artistic development, as they range from pictures painted in 1906 to some which are fresh from the easel, with the paint still wet. The sombre palette, the crude realism of the subjects create an unfavorable impression at first. However, the virility of the pictures, the excellent quality of the painting, the strong and accurate drawing and their irresistible appeal for sympathy with the shortcomings of human nature, gradually make them more interesting, and finally quite fascinating. Solana is one of the very few heirs of Goya's spirit, having inherited from the master the aesthetic outlook that grew in him when, at the age of seventy, he retired into his lonely house on the shores of the Manzanares, and the palette with which he covered the walls with the subjects of his hallucinations. And next to these links attaching Solana to the father of modern painting, one finds a considerable personal element in an art that discloses greater merits the more it is analyzed.

Dr. Obermaier, of Madrid University, has just returned from viewing the archaeological discoveries at Citania, on Mt. Castro, near Vigo, where a national park is being created. According to Dr. Obermaier, the finds are of great im-

portance, a few belonging to the Neolithic period, and the majority to the Iberian, Celtic and Roman period. The Neolithic objects include several quartz axes and spear heads, and pottery vases dating from 3,000 B.C. The Celtic finds are of even greater importance, as the large number of dishes and amphorae that have been recovered are much finer in quality than any hitherto found in Spain, and are strongly reminiscent of the Corinthian pottery of the Vth century B.C. Before leaving, Dr. Obermaier left precise instructions as to the way in which the excavations are to be carried out during his absence. He intends returning shortly in order to obtain material for a monograph on the subject. He also paid a visit to the Villamar Estate, in the County of Torralba, where several Roman houses have been discovered, besides many coins, metal implements, jewelry and glass. One of the houses contains several mosaic floors in an excellent state of preservation.

The city of Guertaria, the home of the famous XVth century sailor, Sebastian Elcano, who was the first to circumnavigate the earth, is sending to the Seville exhibition an interesting collection of relics on the great navigator, including his maps, charts, and nautical instruments. Another notable contribution will be Zuloaga's well known picture representing Elcano's dramatic home-coming after his adventurous journey.

The Ibero-American Union has organized a small exhibition of works by the Uruguayan sculptor, Rossi Magliano. This noted artist, one of the best known in South America, has come to Spain on an official mission, bringing with him a few of his sculptures. In this exhibition are shown eight portraits and two symbolic compositions, "Serenity," a motif for a fountain, and "Spirit." The art of Rossi Magliano is of pure classical extraction, yet his talent and experience endow that art with very attractive qualities of a modern character. The inspiration is clad in sobriety—witness the fountain already mentioned, an example of inspiration rendered with an apparent absence of conscious effort.

The discovery of the ruins of the original pottery factory of Alfara is adding an interesting chapter to the history of Spanish ceramics. Lying on the estuary

of the Ebro, Alfara was a flourishing city until the middle of the XVth century, when an outbreak of plague devastated the country. Most of the inhabitants perished and the few remaining abandoned the city en masse and settled some distance inland, on the other side of the river, the new settlement being eventually named Alfara de Carles. The deserted city fell into ruin, remains of the original buildings now standing in a more or less dilapidated condition. The hermitage of St. Julian, patron of the place, a rare piece of Romanesque architecture, and the Gothic chapel of St. Magdalene, are still resisting the onslaughts of time. Casual visitors have been able to pick up interesting pieces of sculpture, metal work and coins of different periods, but a road which is being built from Tortosa to Alfara de Carles, and which crosses the site of the old city, is yielding a rich archaeological harvest. The most important discovery has been that of the majolica pottery factory abandoned in the XVth century, during the exodus from the stricken city, together with a large quantity of fragments and a few complete pieces. This Alfara pottery is in a great variety of shapes, with peculiar decoration, both painted and in relief. The material is very finely grained and of close texture, and the workmanship and finish compare favorably with the wares of Teruel, with which it has much in common.

The Archaeological Museum in Spain announces the purchase of a representative collection of Paterna faience, composed of thirty-five pieces decorated in green and purple with geometrical and figure subjects. The Paterna ware, which was at its best in the XIVth and XVth centuries, has only recently been studied and a definite place assigned to it in the ranks of Spanish pottery. Derived, like all the Hispano-Moresque potteries, from Persian wares, it maintained its original characteristics separate from the traditional development of the better known gold and copper lustre, adopting instead oxide of copper and manganese for its green and purple decoration, and realistic human and animal figures instead of the conventional foliage and arabesques in general use. The factory ceased to exist in the XVth century, and its products remained unknown until a few years ago, when the efforts of a few

(Continued on page 16)

VOLUME XXI

THE LEADING EUROPEAN ART REVIEW

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LONDON LETTER

Forestry Expert Testifies for Westminster Rembrandts
Paley Case Settled in London Courts
Henry Lamb Exhibition at Leicester Galleries
Modigliani Show at Lefevre Galleries
Watercolors by Herbert George at Greatorrex Galleries

By LOUISE GORDON-STABLES

Mr. Augustine Henry, Professor of Forestry at University College, Dublin, has more or less exploded the argument made by Mr. Konody, that the Duke of Westminster Rembrandts are not genuine because they are painted on panels of Honduras mahogany. This expert on woods has explained that what is now known as Honduras mahogany was first brought over to England in the XVIIth century, as well as to the Continent, under the name of "Spanish mahogany." Rembrandt, being a superb judge of all that concerned the materials of painting, would naturally have taken pains to secure a wood so admirably suited to his purposes. Hence the argument that this wood was not imported into Holland in sufficient quantities for shipbuilding, or for general use in cabinet making, has but little bearing upon the validity of the paintings in question.

The case in which the Princess Olga Paley appealed against a judgment given

SPANISH LETTER

(Continued from page 15)

scholars and collectors succeeded in identifying them, and now the premier museum in Spain can boast a worthy representation.

The frequent exhibitions of Marussia Valero enable the public of Madrid to follow the rapid progress of this excellent artist. Born in Russia of Spanish parents, she unites in her art austere Spanish realism and decorative Oriental gayety. She is now showing at the Fine Arts Club a collection of over eighty works, paintings and drawings. The sober, almost sketchy style of her larger canvases shows brilliant solutions of technical problems. Her work tends frankly towards the decorative, restrained by the classical austerity resulting from irrefragable correctness of drawing. The paintings entitled "The Chinese Dress," "Nude," "Triste Falseta" and "Niño de Soma" are typical of her aesthetic conceptions, and the few portraits are very successful. The Minister of Fine Arts has been an interested visitor to this exhibition.

News has been received from Barcelona that in the course of repairs to an old building in the Calle Durán, workmen who were about to renew the facing of a wall discovered old mural paintings underneath several coats of whitewash. These were carefully removed, revealing a beautiful XIVth century fresco. The subject is a knight on horseback—presumably St. George. On one side of the figure there is a decorative panel representing a spread eagle, on the other a coat-of-arms, which has not yet been identified. This fresco is to be removed and remounted in the Barcelona Museum, where it will be placed next the fine collection of Romanesque murals.

in regard to the sale of treasures, confiscated from her Palace in Russia by the Bolshevik authorities, has now been settled by a ruling in favor of the syndicate of London and Paris merchants from whom was claimed the return of the furniture and tapestries, pictures and carpets concerned. The judge held that the Princess had been legally deprived of her property, and that the property in question had by law passed to the Soviet before the date of the syndicate's contract. This is an important decision and one which more than one London dealer will be glad to have settled.

Those who have enjoyed the delightfully witty picture by Henry Lamb of Lytton Strachey, which hangs in the Tate Gallery, have looked forward with feelings of lively anticipation to the advent of the exhibition of his work at the Leicester Gallery. Although the present show is extremely interesting it offers nothing which for analysis and penetration can approach this earlier achievement. Nor does it include anything as ambitious. Compared with its composition and design, these canvases appear but essays in painting, slight studies that merely suggest that there may be better to come. This is disappointing in a man who has sufficient independence of vision to be able to throw fresh light on a variety of aesthetic problems. His drawing does not become firmer with time, but rather tends to a looseness which hardly adds solidity to his figure studies. A miscellaneous collection of drawings by old and modern masters in another room, is more stimulating.

It is a little difficult to understand Modigliani's passion for elongation, as exemplified in the exhibition of his work at the Lefevre Galleries, King Street, St. James'. The wonder is that his drawing should, in spite of this apparently purposeless distortion, still retain a certain lifelikeness. His work has a distinct individuality, as might be expected from one whose way of life led him to visualize people and things in a manner differing from that of the average onlooker, and the grace of line which distinguishes much of his output is undeniable. The rise in the price of his work now puts it outside the reach of all but the most opulent of purse, a satiric comment upon the generation that denied him the wherewithal for food.

At the Greatorrex Galleries, Herbert George is showing watercolor drawings of old homes and gardens of England and Italy. Like the sundial, this artist records only the sunny hours, a feature which, while it may provide a pleasing series of studies, yet makes for a certain lack in temperament. With him, the flowering bushes and stone steps are seen always at midday. They might almost belong to enchanted lands where shadows are rarities and clouds unknown. As decorations they are, however, calculated to play a useful part, and they should find in this role an appreciative public. An excellent little collection of etchings and drypoints at the same galleries includes some admirable new work by Charles Cain, in which he deals ably with the textures of still-life subjects, and a skillful study by William Walcott of Piccadilly Circus, in which he shows his usual subtlety in dealing with subjects of this character.

SANTA CRUZ LEAGUE AWARDS PRIZES

SAN FRANCISCO.—One purchase prize, five cash prizes and eight honorable mentions were awarded paintings exhibited in the second annual exhibition of the Santa Cruz Art League, which closed recently. They were given as follows:

Purchase prize of \$500 for the best oil painting—Charles Reiffel, San Diego. Second prize, oils—Paul Lauritz, Los Angeles; \$200.

First prize, watercolors—John Cotton, Glendale; \$100.

Second prize, watercolors—Edith Maguire, Monterey; \$50.

First prize, pastels—William Griffith, Laguna Beach; \$35.

Second prize, pastels—Luvena B. Vyskel, Los Angeles; \$15.

Honorable mention—John Hubbard Rich, Hollywood; Jeannette Maxwell Lewis, Fresno; Thelma Paddock, Hollywood; Selden Connor Gile, Belvedere; Edouard Vyskel, Los Angeles; Theodore B. Modra, Hollywood; Catherine Seidenack, Carmel; Carl Yenz, Laguna Beach.

Among the bay region artists to exhibit in the Santa Cruz annual are Clyde Scott, Frederic A. Pawla, Hamilton Wolf, McLeod Batten, Harry C. Macartney, Matteo Sandona, Gertrude Westfall, Albert Burk Martin, William H. Clapp, John Burnside Tufts, Ethel M. Abeel, Florence Ahlberg, Sallie Benfield, Ray Bertrand, O. Howard Caya, M. Cheponrkoff, Mary Crane, Mary Gleason Cruess, Leona Foster, Bernita Lundt, Minerva Pierce, William S. Rice, Nell Simmons, Geraldine Townsend, Gordon White, Florence Ingalsbe Tufts and Sara de Wolfe.

NATIONAL GALLERY REHANGS VENETIANS

LONDON.—The redecoration and re-hanging of the Late Venetian Room (Room VII) in the National Gallery, which has been closed for some time, are now completed, and the room is again open to the public, reports *The Times* of London. The chocolate-brown, dark green, and gilt of the covering and frieze have been painted cream, the gold in the frieze alone being retained. The

walls have been covered with gray Crawford cloth, similar to that used in Room XXX (Mond Room). The effect is to make the room much lighter, and to give the appearance of greater spaciousness.

The pictures hung in Room VII are now limited to those of the XVIth and XVIIth century schools of Venice and

her territory, with Titian, Paolo Veronese, Tintoretto, and Canaletto specially prominent. This rearrangement has been made possible by a decision to devote the new room given by Sir Joseph Duveen, which is expected to be ready in the autumn, to earlier pictures of the Venetian, Ferrarese, Paduan and Veronese Schools.

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NATIONAL GALLERY TRUSTEE DIES

LONDON.—The death occurred at his residence, 91, Eaton-square, on Saturday, March 2nd, of Mr. John Postle Heseltine, a trustee of the National Gallery since 1893, according to the London *Daily Telegraph's* report. He was in his eighty-seventh year. The son of Mr. Edward Heseltine, of Harrow Weald, he was a member of the firm of Heseltine, Powell and Company, stock-brokers, and in 1894 served as Sheriff of Hampshire.

Mr. Heseltine was noted as a collector of fine pictures. At one time he owned one of the most important private collections in existence. It included valuable Dutch and Italian masterpieces, works of the Norwich School, and a large group of drawings by Rembrandt, Dürer, and other great artists.

That part of the Heseltine collection which was sold in 1912 for £200,000 included nine drawings by Raphael, and, among others, examples of the work of Perugino, da Vinci, del Sarto, Michelangelo, Titian and Correggio. The drawings numbered some six hundred in all, and in quality and extent it was generally held that the only other comparable collections were those of the British Museum, of some of the continental print-

rooms, the Devonshire collection, and that of M. Leon Bonnat. Referring to the famous Heseltine collection of bronzes which was sold in 1922, Mr. A. C. R. Carter wrote in *The Daily Telegraph* of September 18th, that year:

"The Heseltine collection of about sixty pieces is well known to European experts and in such books as Dr. Bode's authoritative *Italian Bronze Statuettes of the Renaissance* many of the Heseltine bronzes are emphasized and extolled. The veteran trustee was able to pick and choose in the days when first-rate pieces had not been cornered. This was also his good fortune when he collected his chief drawings by the old masters, especially those by Claude, which were sold to the Louvre about ten years ago.

"The collection which Mr. Alfred Spero, the professional collector, has been fortunate enough to acquire contains a big heaven of choice works, about which there is an agreeable consensus of judgment. . . . There is no master, save Leonardo da Vinci, to whom fewer

works are unanimously attributed than Cellini. But some of the higher authorities are confident that the Heseltine statuette of Minerva was the master's model for the statuette on the base of the Perseus in the Loggia de Lanzi at Florence."

Boston Evening Transcript

The Boston Evening Transcript was the first newspaper in the world to undertake a department devoted solely to antiques. On June 7th, 1924, it sensed the increasing popular interest in this topic and since then, without interruption, the pages have appeared every Saturday.

The editor of this department, Charles Messer Stow, was the first writer on antiques to call attention to their decorative value and to stress their importance in modern houses as a background which suggests certain elements of character not to be found in contemporary productions.

On Saturday, March 23rd, the Transcript is publishing a special section which will be given over altogether to antiques, with articles and illustrations of appeal to all who are interested in the subject.

Reprints of this section will be given to all who visit the Transcript's space, 184, in the ball room of the Hotel Commodore during the progress of the First International Antiques Exhibition, March 25th to 29th, inclusive.

The publication of this section of course is possible only through the co-operation of the advertisers of antiques. These have found the Transcript a profitable medium. It circulates among the best informed people of New England, a class which has become antique conscious and which has a keen interest in the preservation of the relics of the past.



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DIX ET AL FURNITURE

Exhibition, March 23

Sale, March 26-30

A five-session furniture sale which will include the property of the late Mrs. John Dix, widow of former Governor Dix of New York, and sold by order of the heirs, will take place at the American Art Galleries, Madison Avenue, 56th to 57th Streets, New York City, March 26th, 27th, 28th, 29th and 30th. All of the 1045 items in the lengthy catalogue will be placed on exhibition on March 23rd.

Many important pieces appear in this sale. There is a large group of very good Oriental rugs, a few rare antique Ming, Sung and T'ang kakemonas by the masters, fine French furniture of the Louis XIII, XIV and XV periods covered in Genoese velvet or needlepoint.

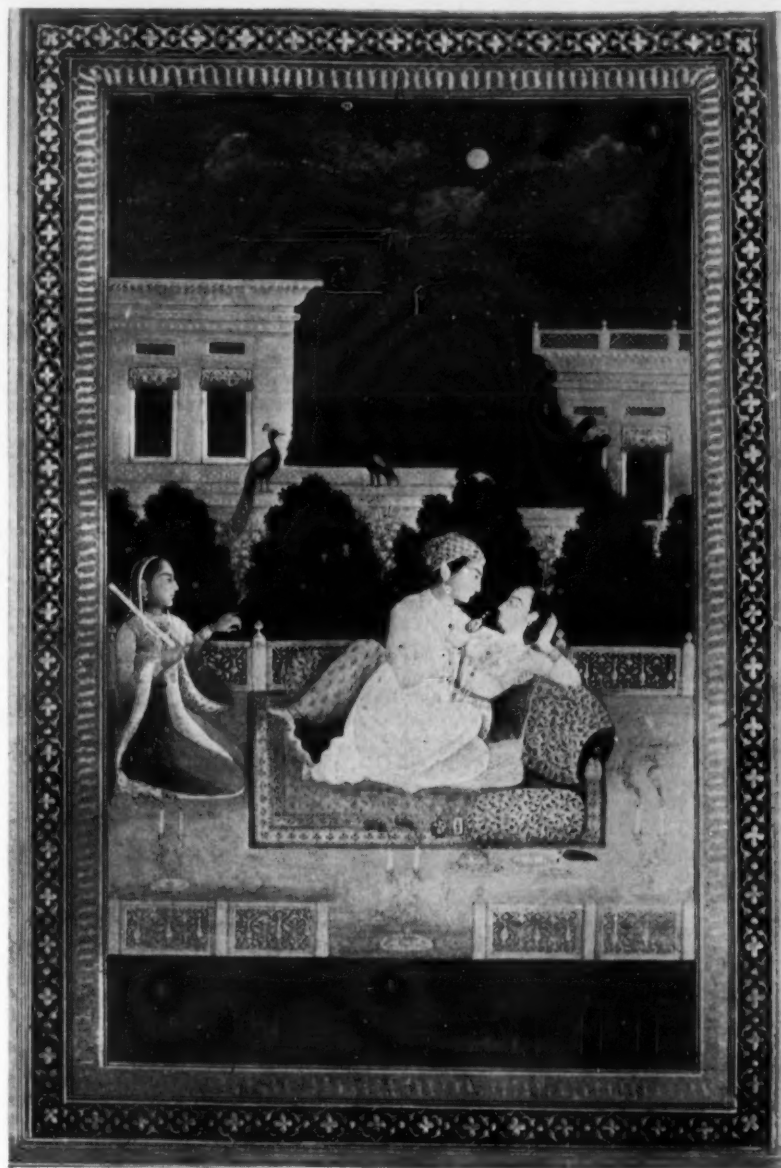
Among the hundreds of notable pieces in the group of English furniture are an early XVIIIth century Queen Anne inlaid walnut chest-on-chest, a Queen Anne pine lowboy, 28 inches high, an early XVIIIth century inlaid walnut Queen Anne lowboy, an odd little mahogany spindle-turned gateleg table, XVIIIth century, a beautiful XVIIIth century mirror fitted for electricity and a Sheraton inlaid satinwood commode's tea chest, 1790, with two oval tea caddies in little compartments at either side marked for various brands of tea.

The French pieces include a carved and gilded canne day bed, Louis XVI period, by Claude Gorgu, noted cabinet-maker, 1770; a fruitwood credence, provincial French, XVIIIth century, 43½ inches high; a Louis XIVth firescreen in gros and petit point, 34½ inches high, showing a delightful figure of a girl holding up a parasol; and an acajou and tulipwood marqueterie commode, by F. Schey, 1777. This Louis XVI period piece is stamped "F. Schey."

An inlaid walnut and leather Dantesque chair, Florentine, XVIth century; an interesting desk dated 1794; a wing armchair with very fine carving, and magnificently upholstered with antique purple velvet having an upright wide band of XVIIIth century gold needlepointing; odd chairs, including a decorated satinwood armchair having the three Prince of Wales feathers introduced in the back, are among the other notable furniture pieces.

The collection also includes an important group of tapestries: Flemish verdure about 1700; Brussels XVIIth century, "Don Quixote and Sancho Panza," 11 feet 10 inches; "The Country of La Mancha," 11 feet 4 inches high; and the four of the famous Pastor Fido series, early XVIIth century tapestries based on the tragi-comedy, *Il Pastor Fido*.

An Italian early XVIIth century carved ivory clock, with modern works



RAJPUT PAINTING, XVIIIth CENTURY

Included in the sale of the Heeramanek Collection at the American Art Association, April 4th, 5th.

by Tiffany, is considered one of the finest clock cases ever offered at public sale in America. It came from Duveen's. A rare early Bow china service, from the collection of Ludwig II of Bavaria, is decorated in iron-red, pink, yellow and green. The stained and painted glass includes two beautiful panels, Dutch, dated respectively 1548 and 1650. From the collection of the Earl of Portsmouth come the lovely Wedgwood jas-

per ware candelabra, compotier and mirror plateau, with classic figures reserved in white.

Sheffield and silver plate include a George I (1725) silver tankard, George III candelabra, George III silver wine coolers and tea urn, a delightful silver teapot, London, 1801, and a handsome silver pitcher, 15 inches high, made in Philadelphia in 1845, the main decoration being a woodman chopping down

a tree, and having the eagle, shield and draped flag of the United States at the highest point of the curve of the handle. A primitive "Annunciation," by Agnolo Gaddi, Italian, 1333-1396, is 16 inches high. Three other primitive oil paintings are attributed to Baronzio di Rimini, and are 9½ and 6½ inches high.

PAULLIN BOOKS, PART I

Exhibition, April 27

Sale, April 1, 2, 3

The book collection of George W. Paullin of Chicago, one of the finest collections on the history of the West (Western part of the United States) to

make its appearance at public sale in many years, will be dispersed in two parts. The first part will go under the hammer at the American Art Galleries, New York City, the evening of April 1st, April 2nd afternoon and evening, and April 3rd afternoon and evening. The second part will be dispersed the evening of April 29th, and the afternoons and evenings of April 30th and May 1st. The Paullin collection is notable for the great number of rare pamphlets and books giving accounts of Indian captivities, ranging from those dating back to before the American Revolution, to others written within the last few years.

The first part of the Paullin collection (Continued on page 20)

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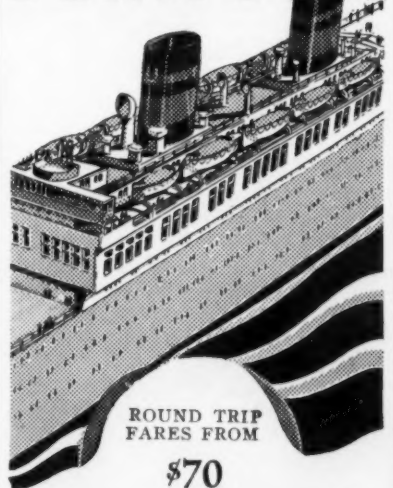
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COMING AUCTIONS

(Continued from page 19)

will go on exhibition March 29th. The second part will go on exhibition April 27th.

SIMON ET AL PAINTINGS

Exhibition, March 30
Sale, April 4

Approximately 100 paintings will go on exhibition at the American Art Galleries on March 30th, for dispersal the evening of April 4th, including the collection formed by the late Herman Simon, of Easton, Pennsylvania, sold by order of his widow, Mrs. Elizabeth M. Simon. Examples of the modern German School, French School and the works of American painters form the greater part of the exhibition. Included are paintings from the hand of Emil Carlsen, J. Francis Murphy, George Inness, Chase, Wyant and Saratin among the Americans; Corot and Huguette in the French and Carl Buhler in the German School.

DAOUST DICKENS RELICS

Exhibition, March 29
Sale, April 5

The ivory-fitted work box given by Charles Dickens as a wedding present to his bride, Katherine Hogarth, will be put on exhibition at the American Art Galleries on March 29th, in an important collection of Dickens's works and Dickens relics. The collection, formed by Edward C. Daoust of Cleveland, Ohio, includes a group of eleven relics used by Charles Dickens while at Gad's Hill. These are his ivory match boxes, leather

card case, cigar case, match stand of mahogany, candlestick, silver sauce ladle, etc. Each of these relics has a separately written guaranty in the autograph of Georgina Hogarth, sister-in-law of Charles Dickens and signed by her. These certificates, which are bound in a full French levant morocco volume, repose in a drawer in the lower part of the case containing the relics.

There are three manuscripts in the collection,—a leaf from Dicken's *Burlesque on Othello*, the *Song of the Wreck*, and a page on the death of little Nell of *The Old Curiosity Shop*. Fine copies of *A Tale of Two Cities* and *The Adventures of Oliver Twist* in the original parts, and an autograph presentation copy of a first edition *David Copperfield*, inscribed by Charles Dickens, are other important items in the collection, which will be dispersed the evening of April 5th.

RENSKORF FURNITURE

Exhibition, March 30
Sale, April 6

A small, choice collection of English furniture, formed by Harry Renskorf, will be placed on exhibition at the American Art Galleries, Madison Avenue, 56th to 57th Streets, New York City, on March 30th to be sold by his order on April 6th. The collection is made up mostly of Queen Anne pieces, although there is some XVIIIth century mahogany. Many of the pieces are covered in fine needlepoint and tapestry. There are only 140 numbers in this choice collection.

LONDON COMMERCIAL ROOMS

ORIENTAL ART
Sale, April 23, 24

The London Commercial Salesrooms, of London, England, will sell on April 23rd and 24th a large collection of an-

ANDERSON GALLERIES

WALLACH-LEIGH-WOOD
FURNITURE AND
DECORATIONS

Exhibition, March 22
Sale, March 27, 28

American and English furniture, lustre ware, decorative objects and fine hooked rugs will be sold at the Anderson Galleries on March 27th and 28th. The consignors are Mrs. E. Hope Norton of Darien, Connecticut, Mrs. Barger Wallach of New York City, W. Colston Leigh of New York City and Benjamin Wood, of the "One Man House," who is selling a choice collection of old English, Continental and American glass. Among the furniture are to be found some attractive American and English XVIIIth century examples including a walnut highboy with Dutch feet, a grandfather clock with movement by John Nottle and a mahogany scrutoire with serpentine front. The hooked rugs include some unusual examples, among them being a specimen with depiction of a New England homestead, a large rug with adaptation of the French Savonnerie design and an attractive example with ship medallion. The lustre ware forms a desirable series, while the rare and colorful collection of old English, continental and American glass removed from "One Man House," Benjamin Wood's unique New York residence, illustrated and described in *Town and Country* some two years ago, is one of the features of the sale.

tique Chinese porcelain and Japanese curios. The Chinese porcelain includes examples of all periods, in blue and white, famille verte, famille rose, turquoise, celadon, blanc-de-chine, etc. Of the Tang period there are figures of camels, warriors, etc. Among the mis-

MODERN PAINTINGS
SOLD IN EDINBURGH

EDINBURGH.—"Returning Home," a watercolor by B. J. Blommers, attracted a bid of £199 10s. at a sale of valuable cabinets of modern paintings and a collection of choice carved ivories in Dowell's Rooms, here, on March 3rd. The cabinets were the property of Edinburgh and Fifeshire collectors. McTaggart's figured high on the list of good prices realized generally, and his "Mending the Net" and "The Raft" brought £131 5s. and £105 respectively. Other prices were:

"Landscape with Farm," Sir J. Lawton Wingate, £24 3s.; "A Frosty Morning," Sir J. Lawton Wingate, £71 8s.; "Summer Mist," William McTaggart, £37 6s.; "The Session's Clerk," Henry W. Kerr, £35 14s.; "The Paisley Shawl," George Henry, £21; "A Stormy Day," William McTaggart, £30 9s.; "Whiting Bay, Arran," Sir J. Lawton Wingate, £20 9s. 6d.; "Sandpits, Haslemere, Surrey," £24 3s.; "A Woodland Well," J. C. Wintour, £42; "Near Edzell," Sir J. Lawton Wingate, £35 14s.; "An Orphan," Robert Alexander, £27 6s.; "Reading the Letter," Bernard de Hoog, £31 10s.; "Grannie," R. Gemmell Hutchison, £21; "Springtime," E. A. Hornel, £52 10s.; "Wild Puffins," Edwin Alexander, £23 2s.; "Shell Gatherers," R. Gemmell Hutchison, £37 16s.

cellaneous Chinese items are rugs, jades, decorative trees, red lacquer, objects in cloisonne and textiles.

Among the Japanese objects are fine ivory carvings, walrus carvings, Satsuma ware, bronzes, hard stone carvings, electric lamps, old netsukes, etc.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

March 23—Early American furniture, including the collection of Judge Henry McAlpin of Savannah, Georgia.
March 26, 27, 28, 29, 30—Dix Hendricks et al combination furniture sale.

ANDERSON GALLERIES

489 Park Avenue

March 18, 19, 20, 21, 22, 23—The George Courtright Greener collection of arts and craftsman's work of many nations, sold by order of the North Bennet Street Industrial School of Boston, Massachusetts.

March 27, 28—American and English furniture, lustre ware, decorative objects and hooked rugs, sold by order of Mrs. E. Hope Norton, Mrs. Barger Wallach and W. Colston Leigh, and a collection of old English, continental and American glass sold by order of Benjamin Wood, with other properties.

FIFTH AVENUE AUCTION ROOMS

341 Fourth Avenue

March 27, 28, 29, 30—Miscellaneous sale.

PLAZA ART ROOMS

9-11-13 East 59th Street

March 21, 22, 23—A collection of Italian and Spanish furniture, wrought iron, fabrics, ceramics and objects of art, the property of the Neri Galleries of Florence, Italy.

March 25—Liquidation sale of furniture stock belonging to Maurice Chalom, Inc., of Paris, by order of Yankauer, Davidson & Mann of New York.

SILO GALLERIES

40 East 45th Street

March 22, 23—Furniture, rugs, antiques, etc.

FOREIGN AUCTION
CALENDAR

SOTHEBY'S

London

April 23, 24—Important drawings by old masters of the Italian, Dutch, Flemish and English schools, being the collection formed by the late William Bateson, esq. and other properties.

LONDON COMMERCIAL SALESROOMS
April 23, 24—Antique Chinese porcelain and Japanese curios.

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May 6-9—Rare prints by old masters.

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AUCTION REPORTS

RUIZ SPANISH ART

American Art Association—Spanish antiques, comprising the Sr. D. Raimundo Ruiz collection of 1929, were sold on March 15th and 16th. The grand total for the sale was \$84,823.00. Important items and their purchasers follow:

- 77—Spanish XVth century panel of wrought iron door mounts; E. Holt.....\$500
- 150—Thirty-seven carved pine wood corbels, Spanish, circa 1500; E. Holt.....\$2,220
- 151—Seventy carved pine wood corbels, Spanish, circa 1500; H. E. Russell, agent.....\$3,575
- 152—Seventy-five carved pine wood corbels, Spanish, circa 1500; H. E. Russell, agent.....\$3,375
- 153—Twenty-eight assorted carved pine wood corbels, Spanish, circa 1500; E. Holt.....\$1,820
- 294—Ruby velvet chasuble with XVth century gold needlepointed orphreys; Mme. Cattadori.....\$1,550
- 308—Mauve velvet Dalmatic with XVth century gold needlepointed apparels; H. E. Russell, agent.....\$1,200
- 323—Louis XVI indigo-blue velvet processional robe; P. W. French & Company.....\$1,300
- 324—Applique gold embroidered and needlepointed crimson velvet cope; Spanish, XVth century; Mason Day.....\$1,650
- 346—Carved, polychromed and parcel-gilted vargueno on Taquillon base, Toledo, XVth century; P. W. French & Company.....\$2,400
- 369—Brussels silk-woven tapestry, "Return of Odysseus," circa 1700, 7 ft. 7 in. x 6 ft. 1 in.; L. J. Marion, agent.....\$2,050
- 371—Flemish Renaissance tapestry, XVth century, "Episode from the Old Testament," 9 ft. 9 in. x 12 ft. 4 in.; E. Holt.....\$2,000
- 378—Cuenca carpet, XVth century, 14 ft. 3 in. x 9 ft. 1 in.; H. E. Russell, agent.....\$2,000
- 379—Eastern Persian Isfahan carpet, late XVth century, 16 ft. x 6 ft. 2 in.; L. J. Marion, agent.....\$4,800
- 380—Early XVIIth century Oushak medallion carpet; Charles of London.....\$5,000
- 381—Chinchilla carpet, early XVth century; A. Rudert, agent.....\$5,400

CROCKER AND PARKER LIBRARIES

Anderson Galleries—Selections from the libraries of Frank L. Crocker of New York City and the estate of Katherine A. Parker of Brooklyn, and others, including two private libraries from Buffalo, New York and Wisconsin, were sold on March 15th. The total for the sale was \$15,961.50. Important items and their purchasers follow:

- 14—Bible in English, *The Holy Bible, conveying the Old Testament and the New: Newly Translated out of the Originall tongues & with the former Translations diligently compared and revised by his Majesties special Commandment.* Folio, contemporary calf, (re-backed, clasps missing, engraved title in facsimile and remargined, title-page of genealogies and map by Speede missing, several leaves remargined or repaired, numerous lower corners missing some including a small portion of text, Epistle of Peter bound in at the end). London: Robert Barker, 1611. The 1st issue of the 1st edition of the Authorized Version; Mr. Gabriel Wells.....\$1,000
- 131—(Lawrence, T. E.) *Seven Pillars of Wisdom* a triumph. Frontispiece in oils by Augustus John; many beautiful illustrations in and following the text—watercolor, pastels, oils, pen and wash, charcoal, pencil, chalk, photographs, woodcuts, and linecuts, by Kennington, John, Sargent, Roberts, Blair, Clark, Nash, Rothenstein, Carline, Lamb, Spencer and others; special ornamental initials printed in black and red. Altogether 125 illustrations, including 4 colored maps by Bartholomew. Thick royal 8 vo. uncut. Text and decorations printed by Manning Pike with the assistance of H. T. Hodgson at 25 Charles Street, London. (December), 1926. First and only complete edition. Inscribed by the author; Mr. Gabriel Wells.....\$1,150

£430 BROUGHT BY GEORGE I TEAPOT

LONDON.—There is no gainsaying the auction fervor of votaries of old English silver, according to A. C. R. Carter, in the *London Daily Telegraph*. On February 20th at Christie's, for example, a plain octagonal teapot, with domed cover and tapering spout, the design of William Fleming in the reign of George I, and weighing over 16 oz., fetched as much as £433 5s. 6d. at 530s. an ounce (Comyns).

As the date of this is 1714, it is fifty-six years later than one of the earliest known teapots, fortunately in the nation's possession at the Victoria and Albert Museum. This lantern-shaped relic must be worth an enormous sum today. Originally it was a gift to the old East India Company by one of its members, Lord George Berkeley, and "a true and hearty lover" of them, as the 1670 inscription on the pot testifies.

That the teapot is held to be rarer than the coffee-pot was proved when a coffee-pot of the same Georgian year, 1714, made by Humphrey Payne, was sold for 200s. an ounce, £217, to the same win-

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"DUCK AMONG REEDS" By HUI TSUNG, LATE MING
Included in the Dix, et al., combination sale at the American Art Association, March 26-30

ning bidder. The sale included also several attractive porringers. One dated 1663, with the maker's mark, T. P. in a quatrefoil, embossed with a lion and unicorn, reached 320s. an ounce, £238 8s. (Willson), and a later and smaller vessel, 1680, with the monogram I. S. in dotted circles, brought £81 4s. at 290s. (Lethaby).

Special mention should also be made of an even higher price per ounce for George I silver, as a little dredger fetched as much as 670s. an oz. It was bought by Mr. Devereux, and as it weighed only 2¼ oz. the full price was £75 7s. 6d.

As remarked on a previous occasion, porringers were once very cheap, else the frugal Pepys would not have set down in his *Diary* on May 29, 1661: "Rose early and put six spoons and a porringer of silver in my pocket to give away today." Benjamin Franklin writes about eating out of his "tuppenny earthen porringer," and Dickens mentions one of tin.

A silver-gilt canteen belonging to the late Earl of Mayo, the chief items in which were twelve oblong salt-cellars, 1813, was sold for £230 (Freeman) and a pair of Chippendale mahogany knife-boxes, mounted with silver escutcheons, containing twenty-one pairs of knives and forks, fetched £140.

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OLD ENGRAVINGS IN LONDON SALE

LONDON.—The sale of old engravings at Messrs. Puttick and Simpson's on March 1st included the Hudson River portfolio of twenty aquatints in colors, by J. Hill, after W. G. Wall, which fetched £420 (Holt). A set of four lithographs illustrating the engagement between H.M.S. Shannon and the American frigate Chesapeake, by L. Haghe, after J. C. Schetky, with the original blue paper cover and sheet of letterpress, went to Messrs. Maggs for £189. For a set of four aquatints, in colors, of fishing subjects, by and after J. Pollard, Mr. Bennett gave £126.

A view of old Greenwich, from the Park, by T. Wyck, was sold at Willis's Rooms on February 28th for £110 5s. (H. Devis).

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LAWRENCE PORTRAIT BRINGS 620 GUINEAS

LONDON.—Viscount Hambleden sent on March 1st to Christie's a picture with a past—and a great past at that, writes A. C. R. Carter in the *London Daily Telegraph*. For this huge work (over 4 ft. by nearly 9 ft.), showing a ploughing team in the Nivernais, painted by Rosa Bonheur in 1850, had not been seen at auction since the peer's grandfather, the well-known Right Hon. W. H. Smith, had bought it on April 28, 1888, for 4,200 guineas.

Those were the palmy days of both Landseer and his French sister-artist, for, a week afterwards, his "Braemer" brought 4,950 guineas in the Bolckow sale, and her "Denizens of the Highlands" as much as 5,550 guineas. Since those times severe revaluations of each painter's works have been made, so that on March 1st the modern market was injured to this spirit of depreciation, and nobody shed even a crocodile tear when the last bid for this huge Bonheur picture was only 46 guineas.

I doubt, indeed, whether any other survivor of the 1888 dispersal, besides myself, was present to witness this unmourned event, which furnished a telling illustration of the old tag: "Sic Transit Gloria Mundi." The fact is that the day of the big wall-spacer is over. There is no room in the ordinary house for a huge canvas, and the public galleries say that they have all the Bonheurs and Landseers necessary.

In the Bonheur boom days her magnificent picture of "The Horse Fair" was bought for the Metropolitan Museum, New York, for the great sum of £12,000. A smaller replica of this fine work was bequeathed to our National Gallery in 1859 by Mr. Jacob Bell.

About the time that the late Mr. W. H. Smith acquired this 4,200 guineas Bonheur (for which Lord Wimborne had given 2,000 guineas in 1866) he asked "Old Woods" of Christie's to buy for him half a dozen of Turner's picked watercolor drawings. When disturbed by public affairs he would open the portfolio, in which he always preserved them, and contemplate them in quietude. At his death they were found in his house at Grosvenor-place—still in the portfolio—and the Agnews bought them, subsequently letting Joseph Beecham have them. In the Beecham sale, 1917, the solacing six totaled 14,850 guineas. Turner, indeed, is one of the very few XIXth century painters who still stand on the bed-rock of appreciation.

In recent years we have seen many big amounts given for Lawrence's finer portraits, but it took some time for the open market to acclaim him, and in 1888

SALE OF OLD SILVER TOTALS £10,600

LONDON.—Hurcomb's sale on March 1st, at Calder House, Piccadilly, consisted chiefly of Old English silver, which totaled £10,600. Among the more important lots were 44 old dinner plates, weighing 722 oz., which were sold at 25s. 6d. per oz., and fetched £920 11s (Tessier); a set of George III oval plain trays, 206 oz., at 48s.—£494 8s. (Dickson); a George II kettle lamp and stand, 65 oz., at 147s.—£475 (Dickson); a set of George III gilt entrée dishes, 194 oz., at 40s.—£388 (Smythe); a William III plain sugar dredger, 9½ oz., 1700, at 315s.—£149 12s. 6d. (Brufit); a George III kitchen pepper pot, 2¼ oz., at 601s.—£68 (Dilsson) and another 2¼ oz., at 452s.—£51 (Smythe).

PICTURES IN RECENT LONDON SALE

LONDON.—Drawings and etchings, including numerous examples by Samuel Palmer (1805-81), one of the William Blake group of artists, came up for sale at Christie's on March 4th. The sale totaled £1,650. There were two drawings by Sir Antonio Mor, a portrait of a gentleman in black coat with fur collar and black cap, and a portrait of a gentleman with flowing hair and black dress, which sold for 100 guineas (Saville Gallery); and a picture by Samuel Palmer, a landscape with the Repose of the Holy Family, 12½ in. by 16 in., brought 95 guineas (Gooden and Fox).

the highest price was 550 guineas for the beautiful "Countess of Dysart" in the Garton Hall sale. Nowadays portraits by him, for which a claim of "first-rank" would not be made, bring goodly sums, and on March 1st a small portrait of a lady, supposed to be Lady Wallscourt, realized 620 guineas (Dyer). In the Fraser sale, 1904, the last bid for this was only 85 guineas.

Such were the chief events in a sale totaling nearly £5,700; a breezy Wimperis landscape bringing 180 guineas (Vicars), and one of W. Shayer's rustic scenes, 190 guineas (Mitchell). As for the drawings, Birket Foster and Whistler came together in the catalogue. "The Live Rat" by the former realizing 135 guineas (Frost and Reed), and a small drawing in colored chalks, by Whistler, of a mother and child, 125 guineas (Colnaghi).

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INDIANAPOLIS

Among the most outstanding works included in the twenty-second annual Exhibition of work by Indiana artists and craftsmen, at the John Herron Art Institute is "Edge of Waters," one of the group of three oils exhibited by Mr. Forsyth, who also shows two watercolors.

Oil painting entries in this exhibition are by: Edith Gordon Adams, Ruth Bahls, Simon P. Baus, Bertha Baxter, John W. Beauchamp, Dale Bessire, Thelma Biddle, Francis Brown, Mildred L. Brown, Ruthven H. Byrum, V. J. Cariani, Edna S. Cathell, C. E. Coryon, George Adams Dietrich, Fred Domroese, Delphine Dunn, W. E. Fager, Fry Fisher, William Forsyth, Alexis Jean Fournier, L. Globensky, Marie Goth, Carl Graf, John W. Hardick, Estelle Peel Izor, Jessamine I. Johnson, Elmira Kempton, John M. King, Carol Aikman Klinger, Gertrude M. Kuetemeier, Lawrence McConaha, Bruce McKain, Gerald Mast, Nelle Almeda Merrill, Evelynne Mess, George J. Mess, Gordon Mess, George A. Mock, Dorothy Morlan, Robert C. Morris, Wentworth Parker, Paul Plasmcke, Hugh M. Poe, Paul A. Randall, Oakley E. Richey, Emma Sangenebo, F. Louis Schlemmer, R. L. Selfridge, E. H. Sharp, Ella Shumate, Edward R. Sitzman, E. E. Spenner, Blanche Stillson, Lucy M. Taggart, Roy Trobaugh, Will Vawter, Clifton Wheeler, Helen M. Woodward. On invitation, Wayman Adams, Glen Henshaw, Victor Higgins and Henry R. MacGinnis exhibit a group of oil paintings.

Watercolors are by: Sara Bard, Carolyn G. Bradley, Ralph Craig, Maryetta Mauck Davidson, Gladys A. Denny,

George Adams Dietrich, Dorothy Eisenbach, Floyd F. Ferris, Wm. Forsyth, Paul Hadley, Anna Hasselman, Hazel M. Heilman, Margaret Stowers Hiner, Joanne Hulley, Gretchen Leich, Walter H. McBride, Jane Messick, Russell E. Paidrick, Oakley E. Richey, Olive Rush, Robert Selby, Florence Bartley Smithburn, Arthur Sprunger, Virginia True, Dorothy Makepeace Vail, Hilah Drake Wheeler, Edward K. Williams, Jane Willis, Loreen Wingerd, Helen M. Woodward, Glen Mitchell. On invitation, Lynn T. Morgan exhibits a watercolor.

Pastels are by: Ruth Pratt Bobbs, Hugh M. Poe, Frederick Polley, Lucy M. Taggart.

Prints are by: Herbert W. Brackmier, Katherine Burton, Ellen Clark, Emma B. King, Wentworth Parker, Albert R. Pearson, Elmer J. Porter, Mary Jo Ross, Arthur L. Sprunger, Martha Wurtz. On invitation, Gustave Baumann exhibits a group of prints.

Drawings are by: Mary Anderson, Maryetta Mauck Davidson, Constance Forsyth, Bill Galpin, Cecil Head, Alice Claire Hollingsworth, Josephine Hollingsworth, Elmer E. Taffinger, Lota Welshans, Loreen Wingerd.

Sculptures are by: John David Brcin, Robert Davidson, Nancy G. Edwards, Frances G. Johnson, C. Warner Williams.

Applied Arts and Designs are by: Janet Payne Bowles, Douglas H. Burt, Mary Day, Gladys A. Denney, Dorothy Eisenbach, Fry Fisher, Joanne Hulley, Anna F. Kelly, Hilda Lieber, the Misses Overbeck, Mary Overbeck, Oakley E. Richey, Dorothy Spiegel, Jean Marsden Thompson, Mary Clement Turner, Jane Uhl, Sallie Bell Updegraff, Jane Willis, Charles G. Yeager.



"MISS VERA RICHARDS" (MARBLE) By MARIO KORBEL
Lent by Mr. and Mrs. Harold C. Richards to the exhibition at the Jacques Seligmann Galleries.

BUFFALO

The Albright Art Gallery of the Buffalo Fine Arts Academy has assembled a retrospective exhibition of paintings representative of the life of Childe Hassam, which will be on view there until April 8th. Among the most interesting items are a self portrait done in 1914, "Beethoven's Sonata Appassionata" done in 1893, his "Calvary Church in Snow," 1903, and a nude entitled "Against the Light," of 1916.

KANSAS CITY

At Findlay's, the last week of February, an exhibition of five portraits painted by George Bingham was held. They were family portraits belonging to Mrs. W. E. Royster of Independence, and are interesting not only because they are the work of a talented artist, but also because they portray persons of importance in the early history of Missouri and Kansas City.

On the second floor of the Studio building, there is a large room devoted to a permanent exhibition of the work of pupils and teachers in the public school department. The pupils' work is especially interesting in that it is the result of a new system of instruction introduced by Miss Weyl, in which the children are encouraged to enrich and express their own ideas of form and color.

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paintings or collections.

DETROIT

In the small Dutch gallery of the Detroit Museum which contains the best Dutch paintings of the XVIIth century there are hanging at the present time six paintings by Rembrandt, three of them having been added through loans from Mr. Julius H. Haass and Mr. Henry B. Stevens. Together with the paintings which the Museum owns, the group gives an excellent survey of the development of Rembrandt from his earliest period to the middle of the 40's. The earliest painting is the "Portrait of an Old Man" belonging to Mr. Stevens, painted in 1630. It is of particular interest in that it has the original frame designed by Rembrandt. The next in date is the "Portrait of an Old Lady" owned by the Museum, of 1634, and following this the workshop painting hanging in the staircase, "The Death of Lucretia," painted in 1635, for which Rembrandt certainly made the design, while it was probably executed by one of his pupils. Next comes the "Head of an old Man" belonging to Mr. Haass, painted about 1640; then our picture, "The Visitation," dated the same year; while the last two paintings would be the "Portrait of Hendrija," belonging to Mr. Haass, painted about 1650, and the expressive study head of a bearded man painted about the same time and possibly partly executed by a pupil, the bequest to the Museum of Colonel Frank J. Hecker.

During the month of March the Museum's collection of Rembrandt etchings hangs in the Print Rooms, affording the student and the lover of Rembrandt an additional opportunity to study his work. The prints are arranged chronologically, which will be of help in comparing them with his paintings of the same dates.

A most important exhibition, the eighth in the series of loan exhibitions by old masters to be held in the Institute, will hang in the large exhibition gallery from the 3rd to the 20th of April. It will consist of about thirty-five paintings by Van Dyck, borrowed from different American private and public collections. It will be the first time that works by this artist have been shown in a special exhibition in this country and should be of the same interest and value as the Titian exhibition held last year. The exhibition will contain works of the four phases of his development: the first years when he was under Rubens's influence;



"THE DILETTANTE" By JULIUS ROLSHOVEN, A.N.A.
Included in the artists exhibition at the Grand Central Art Galleries, March 19 to 30.

his Italian period, when he painted the famous full-length pictures of the Italian aristocracy, which are so much sought after by the great collectors of this country; the second Antwerp period, when he painted large altarpieces for the Belgian churches and executed portraits of the Antwerpian bourgeoisie and of his fellow artists; and the last, his English period, when he executed those portraits of the English aristocracy which formed the foundation of English portrait painting of the XVIIIth century, and from which Gainsborough and even Sargent derived their art. There will be altogether about thirty-five paintings, mostly portraits, several of them full length, and a number of altarpieces and other

religious paintings, as well as a number of smaller study heads and sketches for larger compositions. Most of the pictures will be borrowed from private collectors in New York, Philadelphia, Baltimore, Washington and Pittsburgh; the four privately owned paintings by the artist in Detroit will also be included, as well as several from other museums.

During the month of March the private collection of Mr. E. B. Whitecomb is on exhibition in one of the temporary exhibition galleries. Mr. Whitecomb's collection includes masterpieces of the Italian High Renaissance, the Dutch XVIIth century, and the French and English XVIIIth century. Among them

are paintings by Rembrandt, Titian, Tintoretto, Poussin, Gainsborough, Van Dyck and Rubens.

Garden figures in bronze by Rachel M. Hawks were recently placed on exhibition in the Gordon Galleries.

Etchings and lithographs by Samuel Chamberlain are on view at the Hudson Galleries. The subjects are chiefly architectural.

Landscapes, street scenes and beaches by Glen S. Sheffer are executed with great delicacy and feeling for the picturesque. They are on view at the Ainslie Galleries until March 30th.

Pierre Birckner is showing a group of picturesque scenes of France and Switzerland at his studio on the Grand Boulevard. Most of these were made during his recent visit to Alsace.

ST. LOUIS

The end of February a large exhibition of textiles was placed on view at the City Art Museum, where works by the faculty of the Washington University School of Fine Arts were shown at the same time. After the Daumier lithographs, the annual watercolor exhibition occupied the transient galleries.

The first two weeks of March the Artists' Guild exhibited black and whites in the competition sponsored by the art and editorial departments of the *Post-Dispatch*, in which prizes were offered for the three best drawings and purchase prizes for any others in the exhibition that were available for newspaper reproduction. During this period a second competition was held at the Hotel Jefferson in connection with the fourth annual Woman's Exposition.

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The opening exhibition in the contemporary art galleries recently remodeled from the lower part of the Renaissance court of the Museum of Fine Arts, was a collection of watercolors by European and American artists. These galleries consist of a series of small rooms in which one large or several small shows can be held. The present exhibition consists of about two hundred watercolors dating from the earliest period down to the present.

About a hundred artists are represented, the majority of them Americans and most of these contemporaries. Both conservative and more "advanced" work is included so that the showing is in this respect well balanced and representative.

Among the Americans are Rockwell Kent, Nellie L. Murphy, Charles Demuth, Harley Perkins, Carl G. Cutler, Oliver Chaffee, Charles Hopkins, John Marin, John Whorf and several others. Winslow Homer and Whistler are among the earlier painters represented. Most of the other artists are British and include Thomas Girtin, John S. Cotman, David Cox, Turner, Muirhead Bone, Richard Bonington and others. Antonio Mancini, Edouard Manet, Maurice Utrillo, John B. Jongkind and Jean J. Haffner are also included.

The exhibition was made possible through the loan of paintings by the following:

William T. Aldrich, Frank W. Bayley, Henry Forbes Bigelow, Miss Ellen Bulard, Harold Coolidge, Mrs. Harold Coolidge, Mrs. Horatio G. Curtis, George B. Door, Miss Hannah Marcy Edwards, Dr. William Emerson, Mrs. Wm. C. Endicott, Lee M. Friedman, George P. Gardner, Mrs. M. Graeme Houghton, Mrs. Charles H. Hawes, Edward Jackson, Holmes, Mrs. Robert Homans, Charles A. Kidder, Mrs. Harold Pea-

body, Mrs. William Y. Peters, Dudley L. Pickman, John Briggs Potter, Mrs. George Putnam, Mrs. Richard M. Saltonstall, Mrs. Ashton Sanborn, Mrs. Montgomery Sears, Mrs. Henry H. Sherman, Mrs. Rogers S. Warner, Harold B. Warren, Edwin S. Webster, George H. Webster, Dr. Hugh Williams, and a number of artists who have generously lent their own work.

Other paintings have been loaned by the Fogg Museum and from the estate of Miss Frances R. Morse.

The exhibition will continue through April 14th.

A watercolor exhibition was opened recently at the Boston Art Club. The display is national in scope, though of necessity the Boston painters, so many of whom are accomplished aquarellists, are emphasized.

The purchase prizes were awarded by a jury to Julius Belbos, Nelly Little-dale Murphy and Harry Sutton, Jr. Here is work by some of the best known professional artists of New York and other cities: Anna Fisher, whose flower piece was lately awarded the Joseph Isidor prize of the National Academy; Childe Hassam, whose "Broadway, Newburgh," is as satisfying as was his "Grand Prix Day" of many years ago; Hobart Nichols, formerly of the little artist fraternity of Washington, D. C., who has sent a fine snow scene; A. Conway Peyton, who enjoys painting ducks and geese; Gordon Grant, maker of a fine ship picture, and several others.

By H. Dudley Murphy, landscapes and flower pieces at the Guild of Boston Artists were on view through March 2nd. Included in this exhibition were Mr. Murphy's "May," his "Ponce Aque-duct" and many of the flowers which he has been painting of late years.

At the Twentieth Century Club, Joy

Street, through March 8th, was a four-man show by Rosamond Coolidge, Dorothy S. Emmons, John A. Cook and J. Eliot Enneking.

Etchings by John Taylor Arms and twenty-two landscape canvases by Bertus Pietersz now occupy the walls of the Casson Galleries in Boylston Street. Almost all the latter are scenes painted in New Hampshire—"Stony Brook," "On the Contoocook River," "Showers—Lake Winnepesaukee," "Woods, Peterboro," and "Overlooking Crotchet Mt." being among the titles.

Modern Austrian craftsmanship is being given a two weeks' hearing at the galleries of the Boston Society of Arts and Crafts, Park Street. The exhibition is composed of four hundred carefully chosen individual pieces, the work of the Austrian Werkbund.

Strongly flavored with the modern spirit, the exhibition is composed of jewelry, enamels, pottery, brass, textiles and similar objects of ornamentation or use.

Paintings by Pieretto Bianco and watercolors by C. Howard Walker were exhibited at the Copley Gallery, Newbury Street, through March 2nd. One of the most effective of Mr. Bianco's canvases here shown was the large "Salute Church, Venice."

This year Mr. Walker's watercolors are largely from Bermuda—views of Hamilton and Hungry Bay and "Mid-ocean Cave," and so on.

PROVIDENCE

A second installment of the Callender collection of etchings was placed on view at the Rhode Island School of Design recently.

This group contains Sir David Y. Cameron's famous "Ben Ledi," the "Five Sisters" and "Ben Lomond," Muirhead Bone's "A Rainy Night in Rome," and Hedley Fitton's "The Rose Window," and three prints by Whistler—the "Little Venice," "The Balcony" and "Troop Ship." The group by Whistler is of special significance as each print is signed, not only with the Whistler butterfly on the plate, but by a butterfly on the print pencilled by the artist himself.

Among more recent acquisitions is James McBey's "Second Venetian Set" of seven etchings, all superb proofs, which were selected by the artist himself for a special friend, and signed by him with her initials in the upper right hand corner.

Among other prints in the collection is Cameron's "Glen Strae," and Frank Benson's "Mallards at Evening," one of the most recent acquisitions.

Other noteworthy prints displayed were "The Almoncy," a trial proof, by F. L. Griggs, A. R. A., Gerald Brockhurst's "La Tress," a trial proof, and "Sunset in Ireland," by Sir Seymour Hayden.

A private view opened the exhibition of paintings by Edith Jackson Green at

the Providence Art Club on February 26th. A few charming portraits and some decorative flower pieces comprised the collection in this first one-man show held by this Providence artist.

The second annual exhibition of arts and crafts by Newport artists and craftsmen, was held at the Art Association galleries in Newport on February 21st, 22nd and 23rd. The collection included portraiture, landscape and marine paintings, flowers and still life, etchings and drawings and pieces of sculpture, and examples of handicraft by craftsmen of Newport and vicinity.

Among the artists represented were: William H. Drury, Helena Sturtevant, Emily Burling, Waite Manchester, Marion Carry, Edith Bozian, Anna F. Hunter, Katherine Morris Wright, Ruth Thomas, George Gale and John Howard Benson to whose efforts much of the success of the affair is due. In the handicrafts display was work from the Aquidneck Cottage Industries, the Naval Hospital, Newport wood carvers and cabinet makers and other work of a miscellaneous character.

The N. M. Vose Gallery recently held an exhibition of watercolors by Gordon Grant. These pictures were done at Marseilles, on the Mediterranean and at Concarneau, along the coast of Maine, wherever the artist could find his favorite fishing fleets. Such watercolors as "The Tuna Fleet, Concarneau," "Sails in the Sun," "Running for Port" and "Along the Quai, Marseilles" are filled with brilliant color and sunlight.

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CALENDAR OF EXHIBITIONS IN NEW YORK

Ackerman Galleries, 50 East 57th St.—Color etchings by Elyse Lord, through March.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Oils and watercolors by H. Ary Stillman, March 30th to April 12th.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, until March 31st.

American Designers Gallery, 145 West 57th St.—Seven rooms in the modern manner, a home furnishing project for average incomes.

American Lithographic Company Galleries, 52 East 19th St.—Studies, drawings and paintings by Glen Mitchell, to March 31st.

Anderson Galleries, 489 Park Ave.—Paintings by I. J. Belmont, gesso paintings by Frances Burr and watercolors by Barse Miller, to March 23rd. The third annual exhibition of the American Art Dealers Association, March 25th to April 13th.

Arden Gallery, 460 Park Ave.—Sixth annual exhibition of the New York Chapter of the American Society of Landscape Architects, through the spring.

The Art Center, 65 East 56th St.—Craft work shown by the New York Society of Craftsmen, sculpture by Helen Liedloff and Mexican craftswork shown by the Paine Mexican Crafts Corporation, through March. Paintings by Aimee E. and H. Willard Orth, craft-work shown by the Austrian Werkbund, and recent paintings by George H. Shorey, to March 30th. 50 prints of the Year shown by The American Institute of Graphic Arts, to March 30th.

The Art Students' League, 215 West 57th St.—Retrospective exhibition of the Kenneth Hayes Miller class in modern decoration, to March 30th.

Arts Council, The Barbizon, Lexington Ave. and 63rd St.—Arko modern American ceramics, to March 31st.

Babcock Galleries, 5 East 57th St.—Watercolors by Charles W. Hawthorne, to March 30th.

Balzac Galleries, 40 East 57th St.—Paintings by old masters and works of the Impressionists.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Sculptures by Mr. Numa Patlagean, to March 23rd.

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brunner Gallery, 27 East 57th St.—Watercolors and drawings by Jane Berlandina, to April 8th.

Burchard Galleries, 13 East 57th St.—Opening exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Sporting prints through March.

Daniel Gallery, 600 Madison Ave.—Group show, American artists, through March.

De Hauke Galleries, 3 East 51st St.—Exhibition of watercolors and drawings by XIXth century and modern artists, to March 23rd.

Demotte Gallery, 25 East 78th St.—Exhibition of stained glass from the XIth to the XVIIIth century.

Downtown Gallery, 113 West 13th Street.—Recent sculpture by Duncan Ferguson, to March 24th. Paintings of New York by Jose Clemente Orozco, March 26th to April 14th.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Recent paintings by Peppino Mangravite, to March 30th. Paintings by Victor Charreton, to April 6th.

Durand-Ruel Galleries, 12 East 57th Street.—Portraits by Ellen Emmet Rand, to March 30th.

Ehrich Galleries, 36 East 57th St.—Exhibition called a Twentieth Century Arrangement, including paintings, furniture and accessories, assembled by Aline Bernstein and Mrs. Ehrich, March 26th to April 15th.

Ferargil Galleries, 37 East 57th St.—Exhibition of garden sculpture, during March. Paintings by Glenn O. Coleman and fantasies by Florence W. Gotthold, to March 23rd. 72 watercolors by Arthur B. Davies, March 25th to April 8th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Paintings by Spencer Nichols and pastels, drawings and temporas by Julius Rolshoven, to March 30th. Annual exhibition of the Grand Central School of Art, April 1st to 6th.

Greener Art Gallery, 157 West 72nd St.—Continuous exhibitions of old and modern pictures.

Helen Hackett Galleries, 9 East 57th Street.—French prints and woodcuts, to March 23rd. Exhibition of contemporary Irish art, March 25th to April 15th.

Harlow, McDonald & Co., 667 Fifth Avenue.—Etchings and dry points by Whistler, to March 30th.

P. Jackson Higgs, 11 East 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Oil paintings by Jean Jacques Pfister and sculpture by Willard Paddock, to April 5th.

Independent Artists, Waldorf Astoria Roof, Fifth Ave. at 34th Street.—Annual exhibition of paintings, to March 31st.

Intimate Gallery, 489 Park Ave.—New photographs by Paul Strand, to April 7th.

Kennedy Galleries, 785 Fifth Ave.—Exhibition of etchings by Dürer and his forerunners and etchings by H. Emerson Tuttle, through March.

Keppel Galleries, 16 East 57th St.—Drawings by George Bellows, to April 20th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kingore Galleries, St. Regis Hotel.—Works by Nina Saemundsson, to March 30th.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Etchings by contemporary artists, to March 31st.

Kleinberger Galleries, 12 East 54th St.—Portraits and still lifes by the Marchioness of Queensberry, through March 23rd. Special exhibition of old masters, April 1st to 30th.

Knoedler Galleries, 14 East 57th St.—Paintings by Henri Le Sidaner, and oils and watercolors by Leopold Survage, through March 23rd. Exhibition of Fine Prints of Two Centuries, to April 6th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of etchings by Gifford Beal, John Sloan, Childe Hassam, Kenneth Hayes Miller and Frank Benson, to April 6th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Handwrought jewelry, silver and Venetian glass.

Macbeth Gallery, 15 East 57th St.—Watercolors by Frederick C. Frieseke and Louisiana pastels by Will H. Stevens, to April 1st.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue.—American, English and Dutch Paintings.

Metropolitan Museum of Art, 82nd Street and Fifth Avenue.—Prints, selected masterpieces; Japanese actor prints of the great period, em-broideries and costume accessories, Japanese ceremonial No robes, Peruvian textiles, and new acquisitions of prints, through March. The Architect and the Industrial Arts: an exhibition of contemporary American design, through September 2nd.

Milch Galleries, 108 West 57th St.—Paintings by Louis Ritman and watercolors by Charles Polowsky, to March 23rd. Landscapes by Frank Vincent du Mond, watercolors by Ar-min Hansen and sculptures by Roy Sheldon, March 25th to April 6th.

Montross Gallery, 26 East 56th St.—Late paint-ings by Bryson Burroughs, to March 23rd. Newest pottery by H. Varnum Poor, to March 30th. Pictures by Gino E. Conti, March 25th to April 6th.

Roland Moore Galleries, 42 East 57th St.—The Herbert J. Devine collection of Chinese frescoes, to March 23rd.

Morton Galleries, 49 West 57th St.—Paintings by David Burluk and sculpture by Minna Harkavy, to April 1st.

National Academy of Design, 215 West 57th St.—104th Annual Exhibition, to April 7th.

National Arts Club, 15 Grammercy Park.—Exhibition of Italian Primitives from the collection of Richard M. Hurd, to March 27th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Exhibition of decorative paintings, through March 30th.

J. B. Neumann, New Art Circle, 9 E. 57th St.—Portrait etchings by George Constant and exhibition of Graphic Arts, including etchings by Jean Louis de Marne, to April 4th.

New York Public Library, 476 Fifth Ave.—Room 316, lithographs and wood blocks by Honoré Daumier, during March and April. Corridor, third floor, early views of Amer-ican cities; Room 321, one hundred notable American engravers, 1683-1850, to March 31st.

Newhouse Galleries, 11 East 57th St.—Recent paintings by Leon Gordon, through March.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Retrospective exhibition of selec-tions from the season's work at the Oppor-tunity Gallery, to April 15th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

The Potters' Shop, 755 Madison Ave.—A gar-den arranged with fountains, terra cotta figures, garden jars by Jessie A. Staggs and Susan W. Tylor, and Greenwich House pot-tery, to March 27th.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

Rehn Galleries, 691 Fifth Ave.—Paintings by Harry Hering, to March 23rd. Paintings by Henry Lee McFee, March 25th to April 13th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of old and modern French masters, through April.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings and fine prints.

Scott & Fowles, 680 Fifth Ave.—XVIIIth cen-tury English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Ancient paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street.—Works of art.

Silberman Gallery, 133 East 57th St.—Paint-ings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.—Watercolors by William Zorach and Reginald Marsh, through March.

Valentine Gallery of Modern Art, 43 East 57th St.—Modern French paintings. Portraits by Robert W. Chanler, to March 23rd.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of early English porcelain, including scale-blue Worcester, Bow, Chelsea, Longton Hall, Spode, Derby, Nantgara and Swansea.

Weston Art Galleries, 644 Madison Avenue.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Drypoints and drawings by Peggy Bacon, to March 30th.

Whitney Studio Galleries, 10 West 8th St.—Paintings by A. E. Cederquist and Nan Wat-son to March 23rd. Exhibition entitled "The Circus in Paint," April 1st to 30th.

Wildenstein Galleries, 647 Fifth Ave.—Paint-ings and watercolors by Pierre Laprade, to March 28th. Exhibition of paintings of the Great French Masters of the XVIIIth century, to April 20th.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue.—Selected group of important masters.

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CHICAGO

The International Exhibition of Etchings under the auspices of the Chicago Society of Etchers closed its annual show at the Art Institute March 10th. At present writing sales have reached the total of \$10,916, but as there are certain reservations to hear from it is expected the final total will be over \$11,000. When it is considered that a large majority of these etchings were sold at prices ranging from \$3.00 to \$15.00 it will be realized how many people are interested in these delightful prints.

The exhibition which has just been installed in the Print Galleries of the Art Institute is entitled "Survey of Lithography." It will afford an opportunity to enjoy the work of the pioneers in this field and to compare it with the work of the artists of today. The period covered is from about the year 1800 down to the present time. The work shown here is the work of artists, some of whom printed their own lithographs and others did not. An exhibition containing the work of such famous men as Delacroix, Ingres, Daumier, Whistler, Gavarni, Fantin Latour, Kops, is always well worth attending. Others equally well known who are exhibiting are Isabey, Toulouse-Lautrec, Steinlen, Bredin, Gauguin, Bonington, Harding, Prout, Pennell, Kent, Davies, Sloan, Pop Hart, Bolton Brown and Arthur B. Davies. The exhibition will continue until May 15th.

An exhibition of watercolors and two oils by W. E. Music was on display during February in the social room of the Christian Fenger High School. "Clouds and Shadows," "The Black Mesa" and "Taos" are of especial interest among the watercolors.

COLUMBUS

February exhibitions at the Gallery of Fine Arts comprised a group of paintings by Charles P. Gruppe, etchings by George P. Plowman, sculpture by Annetta St. Gaudens and soap sculpture by amateurs and professionals throughout the United States.

Professional artists from all over the world are represented in the exhibition of posters designed to advertise the 1933 Chicago World's Fair on view until March 27th. The fine quality of these posters entitles them to be considered as works of art. Although most of them are by artists of the United States, many fine examples have come from France, England, Spain and Germany.

LOS ANGELES

Laguna marines, fishing shacks, a Sierra snow canvas, desert scenes and some spring landscapes were the subjects for the paintings by George Brandriff, recently on view at Kanst's Gallery. In the best of these works the pure color is depended on for contrast and there is an engaging freshness of viewpoint.

At the Print Rooms are sixty etchings and drypoints by Adolph Beaufre, the largest collection of works by this artist ever exhibited here. The breadth of treatment and decisive line of Beaufre are perhaps seen to best advantage in his tree groups and simple biblical scenes.

Edouard and Luvena Vysek and Ella Buchanan are holding an exhibition of their works at the Hollywood Woman's Club. Of especial interest are a group

of flower and still life subjects by Luvena Vysek and "The Moving Finger Writes," by Ella Buchanan.

Canvases by Otto K. Schneider were recently shown at the Friday Morning Club. The subjects treated were lightly clouded skies and beach scenes, seascapes and landscapes of California. There is a fine lyrical quality in such pictures as "Glowing Sycamores," "The Wave" and "Autumn Charms."

Three still lifes of fruit and vegetables were especially interesting, on account of their color treatment, in the recent showing of paintings by James Redmond at Zeitlin's Book Shop. The artist's use of color embodies the chromatic system of S. MacDonald Wright.

John Carl Doemling, who has recently settled in Glendale, shows a group of his paintings at the Wilshire Galleries. His color harmonies are subdued but often very expressive and well suited to his subject, harbors, old houses, the Seine, etc.

Recently at the Ainslie Galleries was a series of small pictures of flower subjects by Gustave Wiegand. These are decorative in treatment, with pleasing color contrasts.

Color woodblock prints by Richard I. Kelsey were seen at the Bartlett Gallery recently. The artist has produced some interesting work by the use of a combination process of his own, a mingling of the woodblock method with something in the nature of monotype. Arabian Night and folk tale subjects are done in this style. There was also a series of prints of historic types of ships.

SAN FRANCISCO

The decorative arts exhibition at the California School of Fine Arts which closed on March 10th was highly successful. Six alcove ensembles demonstrated the possibilities of various decorative arts. Down the center of the auditorium a turquoise green tile pool formed the focal centre from which the alcove ensembles were keyed.

The Garden Club, with the cooperation of the architect, Walter Steilberg, showed a plan for a small garden. A patio ensemble sponsored by Helen Forbes, Marian Simpson, Alicia Mosgrove and Florence Allston Smith showed a conscious interrelation of garden furniture, sculpture and the details of the patio. Jacques Schnier assembled an alcove to demonstrate the relation of wood carving to a room, while Forest Brissey showed an interior in which natural woods were utilized as architectural and decorative factors. Lucie Labaudt presented an alcove of modern furniture; Rudolph Schaeffer sponsored an exhibit which emphasized the possibilities of pure color in decoration.

In the balcony surrounding the auditorium there is a general display of work by artists of this region. Wall hangings, potteries, metal work, weaving, wood carving, frescoes—all are shown in carefully arranged units to suggest the practical application of these decorative arts in the California home. Among the free lance exhibitors whose work is shown on the balcony are: Nelson Poole, Mme. van der Flier, Hazel Dreis, Frederick Roscher, Marie Therese Olsen, A. H. Hall, Mary Buchanan, W. Hammond, Frances W. Rosher, Dorothy Schroth, Florence Richardson, Victor Arnautoff, E. Kloeres, Dorothy Val-

entine, Fernand L. Herrmann, Ileen Keith, Adele Wayland, Esther Bruton, Anna D. Bailhache, David Tolerton, Louise Cadwalader, Ben Cunningham, Earl Daniel, James Lindsay McCreery, Ralph Chesse, Thelma Davis, Edith Hamlin, Minnie E. Taylor, Wynette Levy, Harry Dixon, John Bovingdon, Jeanya Marling, Edgar Tauche, Bertha Hertzmann, Alice O'Neill, Frank W. Bergmann, Gertrude Wall and Peter Krasnow.

A one-man show of paintings by Aaron Kilpatrick closed recently at the Grace Nicholson Gallery. The exhibition reveals that the artist has gained in surety and subtlety. His color perceptions are more delicate than in the past and his works show a new graciousness of line and composition. "Cloud Reflections," "Back Bays" and "A Quiet Morning," are among his best canvases.

An opportunity to study the last 100 years of painting and sculpture in Denmark is offered by the Danish National Exhibition at the Los Angeles Museum. Whatever the style of the various painters may be, the range of somewhat austere color seems common to all of them, whether they reflect the Paris of the '70's, the color-modeling and monumental composition of Cezanne, the gayer decorative style of Matisse, or work in the large, simple, landscape manner which seems a purely native development.

Among the paintings shown are Nels Holsoe's "Lady Reading," Julius Paulsen's "The Artist's Son," "Bishop Absolm and the Danes" by Tuxon, landscapes by Viggo Johansen, a self portrait by Kresten Iversen and "The Ocean," by Ernst Zeuthen.

Among the sculptors the charming group of Kai Neilsen's small marble sculptures stands out and one is grateful for the "Head of Danaide," done in artificial stone by Johannes Bjerg.

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